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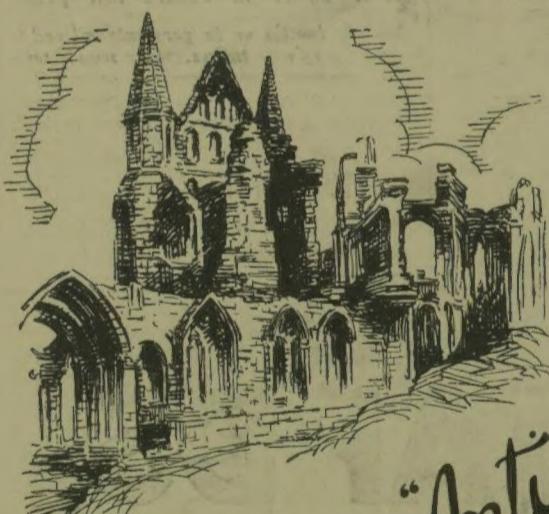
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SATURDAY, MARCH 26, 1932.



MR. LLOYD GEORGE RETURNS TO THE POLITICAL ARENA IN FIGHTING MOOD: CHARACTERISTIC ATTITUDES DURING HIS FIRST PUBLIC SPEECH SINCE HIS ILLNESS, A BITTER ATTACK ON THE NATIONAL GOVERNMENT.

Mr. Lloyd George, recovered from the illness which had kept him from active participation in politics for nearly eight months, returned to the fray on March 16, when he made a bitter, bellicose speech to the Junior Liberal Club, attacking the National Government as a whole and, in particular, those Liberal and Labour leaders who hold office in it. "Are we to abandon Free Trade?" he asked. ". . . Is there to be a struggle, a fight? I can see no sign of it. I am expecting to hear the old Liberal bell, calling us to arms. Why are the bell-ringers tarrying?

Is it that they have received no orders? We will ring our own. Free Trade is not merely a fiscal issue. Free Trade is not merely an economic issue. It is a great human issue. It is the issue of peace on earth and good will among men." And so, for over an hour: a triumph for one in whom a lessening of vigour had been anticipated. On the next day, Mr. Lloyd George took the Oath in the House. He will occupy a seat on the Front Opposition Bench. His book, "The Truth About Reparations and War-Debts," was published on March 21.



BY G. K. CHESTERTON.

IT would be a courtesy to ignore the courteous and thoughtful reply which Mr. Lawrence Hyde, in *Everyman*, has made to some criticisms I wrote on this page. As I think he realises, I did not pick out a particular phrase from his essay with any suggestion that it was peculiar to him or typical of him. I took it only as one instance of the way in which language is used, by people much less intelligent than he. The rest of his remarks, while I agree with some and disagree with others, were on a much higher level than the average of such essays in journalistic mysticism or modernism. The same is true of his rejoinder, which contains some suggestions that are really very suggestive.

I agree with a great deal that he says, as he agrees with the only special and definite thing that I said. But if there is one general matter in which I think I am still in general disagreement, it is this. He still has that queer habit of starting with something called the modern mind. Why not be content to start with something called the mind? I must trust my mind as a mind, or become a bottomless sceptic, or give myself up to the keepers of a lunatic asylum. But in so far as I trust it as a modern mind, I am not trusting to its liberty, but to its limitation. I am trusting it merely because it is conditioned and constrained by the accidental prejudices of the twentieth century, as it might have been by those of the twelfth century. I know, of course, as a practical fact, that such prejudices exist; but they exist to be watched, to be suspected, to be discounted, to be defied. Mr. Lawrence Hyde seems to think that they exist to be deified; as if one should be proud of a prejudice. He starts straight off, at the beginning, by comparing the mediæval mind and the modern mind. He pays all honour to the mediæval mind, in admitting that it was strong, that it was straight, that it was logical, that it was virile. But he seems to think that he does sufficient honour to the modern mind in simply saying that it is modern. He really recommends something to us simply because it is modern. He says gravely—we might almost say gloomily—that the great minds of the Middle Ages thought there was “a straightforward antithesis” between what is true and what is false.

Well, some of us have entertained that fancy without living in the Middle Ages. But the point is that those great men would never have thought of saying that this fine shade of distinction between truth and falsehood belonged to the Middle Ages, or was any

the better for belonging to the Middle Ages. But Mr. Hyde does instantly start out recommending his view because it appeals to the Modern Age: “Now the mark of the distinctively modern mind, on the contrary, is that it refuses to entertain the notion that finality has *so far* been attained to . . . even with the aid of Divine Grace.” That view may be right or wrong; all I wish to remark about it here is simply this: that it might be the mark of the distinctively modern mind, and yet be entirely false. It might be the distinctive characteristic of the twentieth century, just as Jansenism and Calvinism and a craze for witch-burning were the distinctive characteristics of the

which I do think is perfectly sound: the principle that reason is supreme in its own sphere. Faith may believe in the Three in One; and subconsciousness may have a nightmare of adding up nine figures that come to nought. But there is a right way of adding up figures, and within that realm the right way prevails over the wrong. Yet there certainly is and ought to be, as Mr. Lawrence Hyde insists, a field for the truths of intuition and imagination. The solution I would suggest is so simple that all human civilisation has really adopted it already. The right field for the intuitive or indefinable type of truth is in the arts. It will best teach its own type of truth, not by introducing unreason into the operations of reason, or turning the multiplication table upside down, or denying that truth is the opposite of falsehood—but by minding its own business and producing its own masterpieces out of its own workshop. Truth that really cannot be expressed in logic can be expressed in line and colour and rhythm and imagery and melody. And those intangible truths express themselves there without mucking up philosophy or morality or the sane process of thinking.



THE GOETHE CENTENARY: THE FAMOUS PORTRAIT OF GOETHE IN THE CAMPAGNA; PAINTED BY VON TISCHBEIN. This picture was painted by von Tischbein during Goethe's first journey to Rome (1786-88). It shows the poet and philosopher in a romantic posture among the ruins and classical memories of the Campagna. In the words of Professor Robertson: "It is difficult to exaggerate the importance of Goethe's Italian journey. He himself regarded it as a kind of climax to his life; never before had he attained such complete understanding of his genius and mission as a poet; it afforded him a vantage-ground from which he could renew the past and make plans for the future." Von Tischbein's picture is in the Stadel Art Institute at Frankfurt, Goethe's birth-place.

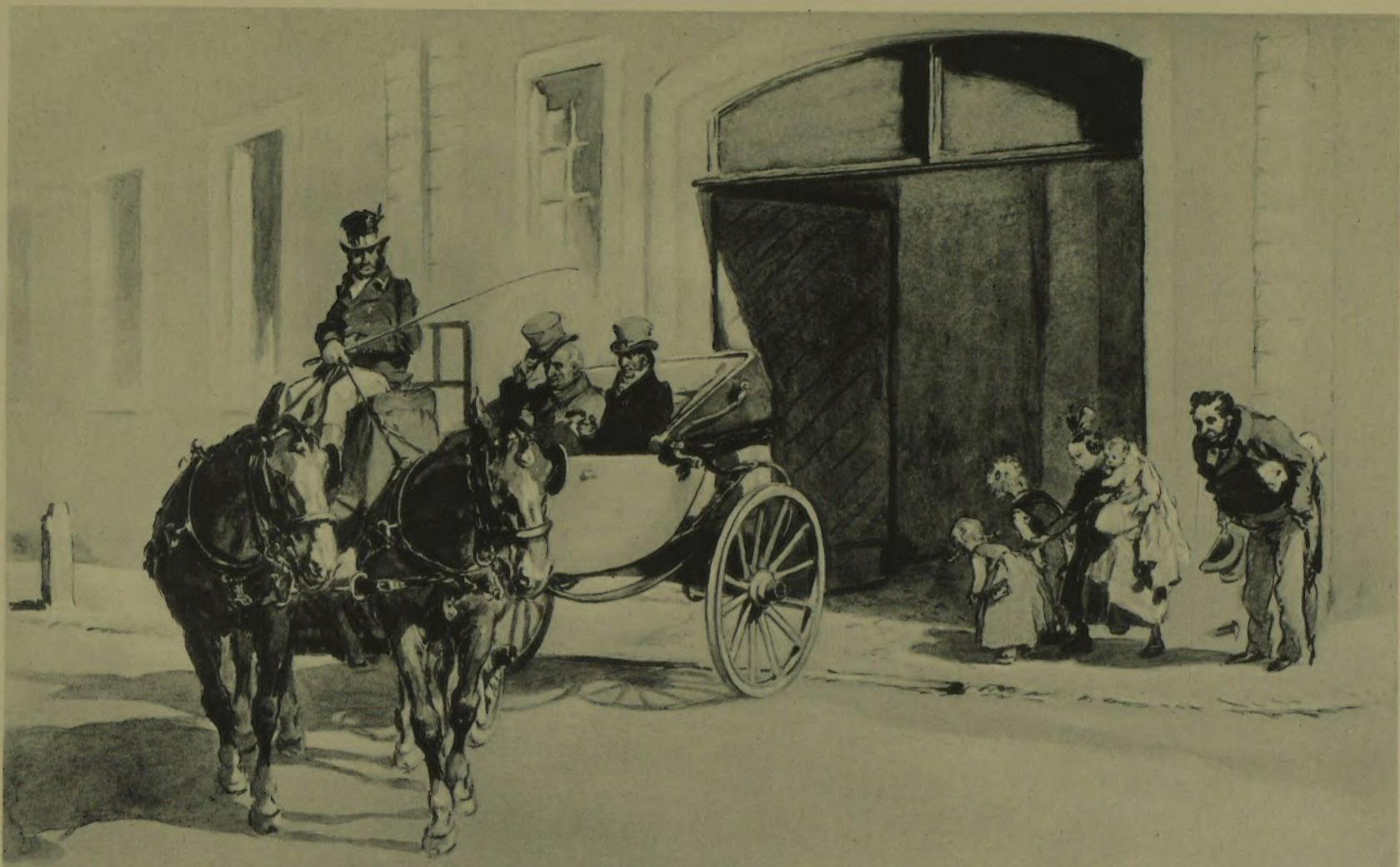
seventeenth century. The seventeenth century was a highly subtle, complex, and interesting time; but that does not prove that the prevalent ideas in it were right. And as, on the face of it, common sense would seem to be rather on the side of the idea that truth is the opposite of falsehood, is it not possible that mediævalism represented the common sense of all the centuries, and that it is the twentieth century that is uncommon?

The other point upon which Mr. Hyde dwells in his reply is that reason is not everything, and that there may be another gift, resembling intuition; he himself compares it to feminine intuition. The mediæval reasoners knew better than most men that reason is not everything. What I complain of is that, while the mediævals invoked something that is above reason, which they called Faith, the moderns often invoke something which is below reason, which they call subconsciousness or herd instinct or libido or will to live. But the mediæval men laid down one principle

In poetry he can convey a hundred half-tones or half-formed thoughts or intense intuition which he knew as well as Mr. Hyde could never be expressed in the *barbara* and *celarent* of the syllogists. Dante did not think he was writing a syllogism when he said that the sight of Beatrice in heaven made him feel like that mythical sea-beast who had eaten strange grass and become a god. It is a very strong example of the licence of unreason in what is not the realm of reason. It is a Pagan myth in which Dante did not believe. It is a piece of narrative in which nobody could believe. It is a piece of pure nonsense, considered as the actual description of any possible young woman. But it is as true as death; or, rather, as true as immortality. It is true to imagination and intuition, in the legitimate realm which belongs to imagination and intuition. And it comes from that same mediæval world which Mr. Hyde thinks too harshly and narrowly logical, but which I think simply sane, in that it kept both logic and imagination in their right place.

THE GOETHE CENTENARY: THE POET TAKING THE AIR; AND AT WORK.

FROM THE DRAWINGS BY FRITZ KOCH-GOTHA.



AT HIS EASE: GOETHE DRIVING OUT WITH ECKERMAN, THE AUTHOR OF THE REVELATORY "GESPRÄCHE MIT GOETHE."



AT WORK AT NIGHT: GOETHE WRITING BY CANDLE-LIGHT IN THE LITTLE STUDY AT THE BACK OF HIS HOUSE IN WEIMAR, A ROOM NOW TO BE SEEN PRECISELY AS IT WAS ON THE DAY OF THE POET'S DEATH, IN 1832.

Nothing could be more thorough than Germany's recognition of the centenary of the death of Goethe. Quite apart from literary and other learned bodies, bookshops, art-galleries, toyshops, and even confectioners conspire to make it impossible for any to forget that there passed away on the 22nd of March, 1832, the man who was unquestionably Germany's greatest and most individual poet. A number of events show that interest in Goethe is by no means wanting in England. Professor Robertson, for example, delivered a series of lectures on this subject, in which he referred to the influence exercised by Goethe on the

work of Sir Walter Scott; while the company from the Aachen Stadtheater gave performances (in Oxford and Cambridge, and later in London) of Goethe's "Urfaust," the earliest form of Goethe's dramatisation of the legend of Faust. The first illustration on this page shows the poet driving out with Eckermann, the friend who recorded so many valuable points of Goethe's philosophy and attitude to life in his "Gespräche mit Goethe." The lower illustration shows Goethe in the study at the back of his house in Weimar, a room which, at times, he scarcely left for weeks. He died in the little bed-room which adjoins it.

GOETHE AS ARTIST: THE POET OF THE UNIVERSAL

1.

GOETHE the poet, the dramatist, the philosopher, are European figures; even Goethe the naturalist, who discovered a structure in the human jawbone analogous to the intermaxillary bone in apes, and was Darwin's predecessor, by virtue of his enunciation of organic evolution, has come in for his meed of fame; but Goethe the artist is a less known and more intimate figure than any of those aspects of this universal mind which we have mentioned. Yet art was one of the abiding interests of his life. After his arrival in Leipzig in 1765, he took lessons in drawing, and his art studies were also furthered by a short visit to Dresden. So it is not surprising that, once he had

[Continued in Box 2.]

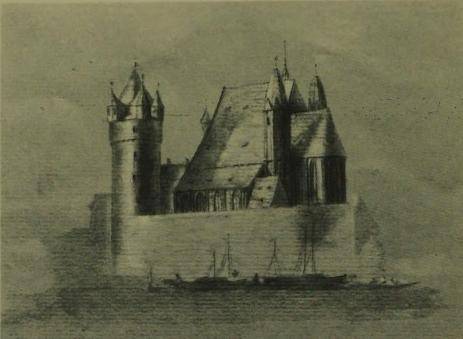
A RED-CHALK DRAWING BY GOETHE (1770): THE PASTOR'S HOUSE AT SESENEHIM, IN ALSACE, WHERE LIVED FRIDERIKE BRION—the PASTOR'S DAUGHTER BELOVED BY THE POET, WHO WAS THEN LIVING IN STRASBURG.



A MEMENTO OF GOETHE'S JOURNEY TO ITALY: A VIEW OF ST. PETER'S AND THE RAMPARTS SURROUNDING THE VATICAN, WHICH GOETHE SENT TO FRAU VON STEIN ON FEBRUARY 19, 1787.



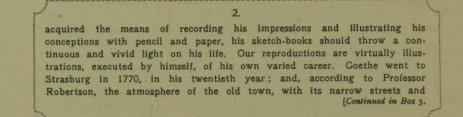
A PARTING LOOK TOWARDS ITALY FROM THE ST. GOTTHARD: A SKETCH MADE BY GOETHE ON JUNE 22, 1775, ON HIS FIRST VISIT TO SWITZERLAND.



THE OLD LEONHARD CHURCH AT FRANKFURT—BY GOETHE: A DRAWING MADE WHEN THE POET WAS SIXTEEN; SHOWING THE TOWER (AFTERWARDS PULLED DOWN) AND THE OLD WALL WHICH THEN RAN FROM THE RIVER MAIN TO THE TOWN.



EVIDENCE OF GOETHE'S STRONG INTEREST IN MINING: A SKETCH OF A DISMANTLED SHAFT AND MINING GEAR, BY THE POET, WHO, AS A MINISTER OF STATE, WATCHED OVER THE MINERAL WEALTH OF THE DUCHY OF WEIMAR.



acquired the means of recording his impressions and illustrating his conceptions with pencil and paper, his sketch-books should throw a continuous and vivid light on his life. Our reproductions are virtually illustrations, executed by himself, of his own varied career. Goethe went to Strasburg in 1770, in his twentieth year; and, according to Professor Robertson, the atmosphere of the old town, with its narrow streets and

[Continued in Box 3.]

MIND INDULGING ONE OF HIS ABIDING INTERESTS.

2.



A SCENE FROM GOETHE'S MASTERPIECE, AS GOETHE HIMSELF IMAGINED IT: THE SPIRIT OF EARTH APPEARING TO DR. FAUSTUS.



A SELF-PORTRAIT OF GOETHE AT WORK IN HIS ROOM IN FRANKFURT: A SKETCH MADE PROBABLY BETWEEN 1768 AND 1770.



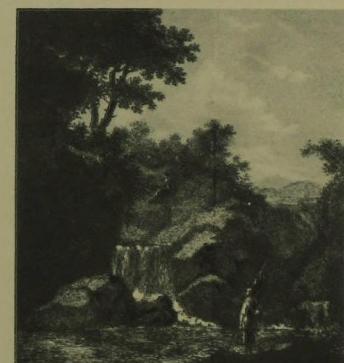
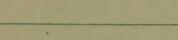
GOETHE'S SISTER, CORNELIA: A STUDY MADE BY THE POET; PRESUMABLY BETWEEN 1768 AND 1810.

3.

Gothic architecture, profoundly affected his genius. There he fell in love with Friderike Brion, the daughter of an Alsatian village pastor, whose picturesquely half-timbered house appears on our first illustration. This affair ended in heartburnings; for it was clear from the first that Friderike Brion could never become the wife of the Frankfurt patrician's son. Our second illustration, made by Goethe when he was sixteen, serves to remind us what impressive outpourings of Gothic architecture and Gothic tradition occurred in eighteenth-

[Continued in Box 4.]

A PENCIL DRAWING, BY GOETHE, OF CHRISTIANE VULPIUS SLEEPING: A STUDY OF THE WOMAN WHO WAS HIS MOTHER, WITH GOETHE FOR MANY YEARS IN HIS HOUSE AT WEIMAR, AND WAS THE MOTHER OF HIS SON.



Dedie à Monsieur Goethe
Son père actuel
et de l'Imperial
par son fils très obéissant

GOETHE AS PICTOR: AN IMPRESSION OF A LANDSCAPE DEDICATED TO GOETHE'S FATHER, WHO WAS A LAWYER OF FRANKFURT.

BLUEBEARD WHITEWASHED.

"THE PRIVATE CHARACTER OF HENRY THE EIGHTH." : By FREDERICK CHAMBERLIN.*

(PUBLISHED BY JOHN LANE; THE BODLEY HEAD.)

BRINGING down the curtain on that poignant drama of character and experience which he calls "Une Vie," Guy de Maupassant sums up: "Life is never either as good or as bad as it seems." The words might well be applied to the famous characters of history. Very little is certain about the "facts" of history, and almost nothing is certain about the motives and characteristics and even utterances of the celebrated personages of the past: but one thing which is tolerably certain is that the blackguards of history were not as black as they have been painted, and the saints of history are not as white as they have been painted. A good or a bad name, once given with sufficient emphasis, soon becomes a traditional formula, firmly established in popular conception, and exceedingly difficult to dislodge. Modern historical research is very largely a business of reaction against these conventional preconceptions. If some king or statesman or other great one has been universally execrated, it is only a matter of time before somebody will come forward with a plentiful supply of whitewash; and as surely as posterity has awarded a halo to one of its favourites, so surely will somebody arise to reveal to a deluded world that the halo was in reality a bad hat. The process has become almost commonplace: and while it is often carried to perverse extremes, it is not without value as a corrective of uncritical acquiescence in ill-founded judgments.

Mr. Chamberlin has a large area to whitewash. Historians have left very few white patches on the bulky frame of Henry VIII. He is the Ogre of our history, and, like all ogres, partly horrible and partly comic. Mr. Chamberlin's thesis is that he was neither the one nor the other. A fanfare of trumpets in a "Foreword" acquaints us, with some shrillness, that at last the truth is to be made known. This by way of recantation: for not even Mr. Chamberlin has always seen the light in all its fullness. "I found to my utter surprise that the world-public—including myself—had been misled about the most important, pregnant and intimate facts of the career of Henry the Eighth, and realised that I had been one of the chief authors of these universal misapprehensions." This book, then, is an honourable amend: since Mr. Chamberlin has so powerfully influenced "the world-public—including myself" in the direction of Error, it is only right that he should restore Truth to its throne; and it is a relief to an anxious world to know that "I felt obliged to do my best to set the matter right at the first possible moment." The matter is now set right, and we are to see in Henry one of the most admirable monarchs of English history.

Mr. Chamberlin poses his problem thus: "It is now two hundred eighty (*sic*) years since the English have laid violent hands on one of their monarchs, when they cut off the head of Charles I. In the two hundred eighty (*sic*) years before Henry VII. established the Tudor dynasty, England was ruled by twelve monarchs, beginning with John and ending with Richard III. Of these twelve, only three were permitted to reign until natural death overtook them. Of the remaining nine, seven were stripped of their powers, five lost their lives by violence, two were insane. The English had come to the conclusion that ability and character could not be bred. Say what one will, Henry's was a great achievement. It is even more—it is without parallel in all history. How did he do it and die a natural death with the crown more firmly than ever on his head? 'Wherein lay the secret of his strength?' asks Professor A. F. Pollard. The learned gentleman's answer is: 'The explanation must be sought not so much in the study of his character as in the study of his environment, of the conditions which made things possible to him that were not possible before or since and are not likely to be so again.' We cannot agree with that view. To us it seems that the explanation of these astounding exploits—excepting only the intervention of God—lies just where Professor Pollard thinks it does not—in the character of Henry."

What, then, is this character, as displayed by Mr. Chamberlin's own evidence? Henry VIII. was undoubtedly a man of certain accomplishments which made a deep impression on his own generation. He was, until his later

years, a fine animal—handsome, powerfully built, indefinitely athletic. He cannot have lacked intelligence or sensibility: he was an excellent linguist and a musician of considerable attainment. The force of his personality is attested by many contemporary tributes, not least by the eulogies of Erasmus, which cannot be lightly dismissed (though they were not based on any intimate personal knowledge). Henry had courage and determination and tenacity. For better or for worse, he was always king, and there is no denying the strength of the sovereignty which he exerted over his people. It is probably true

that in popular conception insufficient credit has been allowed for these qualities, though they have not been ignored by serious historians; but many readers will find it difficult to follow Mr. Chamberlin in his admiration for other prominent characteristics of Henry which he himself depicts. We are shown a man of enormous vanity, which has been greatly intensified by his relations with women. He is self-willed and self-indulgent in the extreme degree. While Mr. Chamberlin repeatedly assures us of the King's untiring industry and his devotion to affairs of State, he quotes passage after passage from contemporary sources which testify that for a great part of his life Henry's chief preoccupation was to amuse himself. His pleasures were boisterous and sensual; there is much evidence of his gross excesses in eating and drinking, and the very best that can be said of his

exuberant animalism is that it took the comparatively healthy form, though in an inordinate degree, of a passion for hunting and jousting. Of Henry's relentless cruelty, candour compels Mr. Chamberlin to write: "His actions under this head occupy twice the space in my notebooks that is taken by any other characteristic of Henry"—and nobody who studies the record of attainders, treason trials, executions, and persecutions of Henry's reign will quarrel with this

"His temper was that of the average man": it took the form, for example, of knocking Cromwell "well about the pate" until he was "shaken as it were a dog." "When he could no longer engage in the rough tournaments he spent much of his spare time in gambling at cards" (doubtless another evidence of his assiduity in affairs of State). "He was suspicious and arrogant"—but was generous to his favourites. "He was tricky and specious in his statecraft when his people would gain by these dubious methods": the excuse is that "this was the way the political game was then played." "He was a constant drinker

at meals, liking gin 'marvellously well'"; but "there is no record that he was overcome with liquor." As against these amiable traits, we are assured that he was peace-loving, well-informed, diligent in detail, "fond of the society of ladies," and a fighter: and that "he devoted his life to his people." It will be a considerable shock to the average Briton—and perhaps we are to take it as a salutary rebuke?—to learn that Henry VIII. "was the highest type of his people. More than that, he was representative of all that was best in their natures—and all that was worst as well. He was, as he said, an Englishman."

This attempt at whitewashing, then, produces, at best, an effect of streakiness, and the "private character" of Henry VIII.

biographer's treatment, except in one respect, to be mentioned presently. Henry VIII., though nobody has ever doubted his impetuous courage, was not a wise, just, or beneficent ruler. The internal administration of the realm suffered severely during his reign: his foreign policy was erratic and unreliable; and his Continental adventure of 1524 lost England nearly the whole of her French domains. But, however arbitrary a ruler he was, it is true that he was at least a ruler. He governed by sheer despotism; but he governed. This is the quality which Mr. Chamberlin most admires, though he gives many notorious examples of Henry's brutal, bullying methods; and there is undoubtedly something to be said for the view that Henry, however objectionable his expedients, did provide a strong central rule at the time when a debilitated England sorely needed it. To that extent, it may be said that Henry laid the foundations, though at a heavy cost, of the national vitality and solidarity of the Elizabethan era. And yet, ultimately, his conception of sovereignty was to prove a sorry legacy for England. *De facto*, and very nearly *de jure*, he established an absolute monarchy; and for nearly two hundred years thereafter England was struggling against the tradition of Tudor government and was torn with conflict as to the constitutional position of its sovereign head. Any elements of discipline, independence, and cohesion which Henry gave to the English people were paid for dearly.

In regard to one aspect of Henry's life, Mr. Chamberlin has made a definite contribution. The nature of the disease from which Henry suffered, and which is supposed to have killed him, has been too readily assumed upon too slender evidence. Mr. Chamberlin's theory is that Henry enjoyed excellent health, and was "the leading athlete of his time," until he was thrown heavily from a horse at the age of forty-four and sustained a serious injury to his leg. An ulcer, associated with varicose veins, developed, rendered Henry inactive and eventually proved incurable. "His whole life was changed in an instant from one of the most intense, roughest and regular athletic exercises and contests into one of enforced bodily idleness for which there was no relief, and the consequences of which grew worse with every advancing year and eventually killed him many years before his proper time."

Mr. Chamberlin examines the medical evidence with great patience and particularity, and seems to have established his point. At the very least he has shown that there is nothing like convincing evidence of the malady which has commonly been attributed to Henry. At the same time, many readers will feel doubts whether the melancholy obstetrical record of Henry's wives has been sufficiently explained. A debauched life might easily account for them, though not necessarily on the specific ground which has been usually assigned.

Mr. Chamberlin delivers a resolute attack on the New Biography, and especially on Mr. Hackett's study of Henry VIII. We think many of his criticisms justified; but we could not resist the feeling that even the fantasies and eccentricities of the New Biography were preferable to Mr. Chamberlin's catalogue or card-index method of expounding sources and to the forms of Transatlantic journalism which he frequently permits himself. C. K. A.



HENRY VIII. AS AN INFANT: FROM THE PORTRAIT BELONGING TO LADY VERNEY, AT RHIANVA, MENAI RIDGE, ANGLESEY.



HENRY VIII. AT THE AGE OF FIFTY: A CHALK DRAWING BY HOLBEIN.

Holbein made only one other portrait of Henry—the famous picture owned by the Duke of Devonshire.



HENRY VIII. SHORTLY BEFORE HIS DEATH AT THE AGE OF FIFTY-FIVE: A PORTRAIT IN HIS OWN BOOK OF PSALMS.

Reproductions by Courtesy of the Publishers of "The Private Character of Henry the Eighth."

admission. If "force and fear were Henry's only weapons which could bring him victory," it is a curious justification that "there was no other way—it succeeded and its success proves Henry right."

Other qualities of Henry which Mr. Chamberlin singles out seem surprising objects of admiration. "He was very careful to maintain his dignity": this he did by the extravagant coxcombry of his apparel, and by such "bluff" acts as embracing the *maitre d'hôtel* of the Queen of Scotland and by "the habit of laughing loudly and rollickingly."

THE ODD SIDE OF THINGS: WORLD CURIOSITIES.

A Railway Founded on Ice: A Line on a Relic of the Glacial Epoch.



A RAILWAY OVER THE BARREN LANDS OF MANITOBA—A LAYER OF MOSS OVERLYING SEMI-LIQUID PEAT, WHICH RESTS ON PERPETUAL ICE OR ROCK: THE SKELETON TRACK CROSSING THE DESOLATE TUNDRA BETWEEN THE NELSON RIVER AND CHURCHILL.

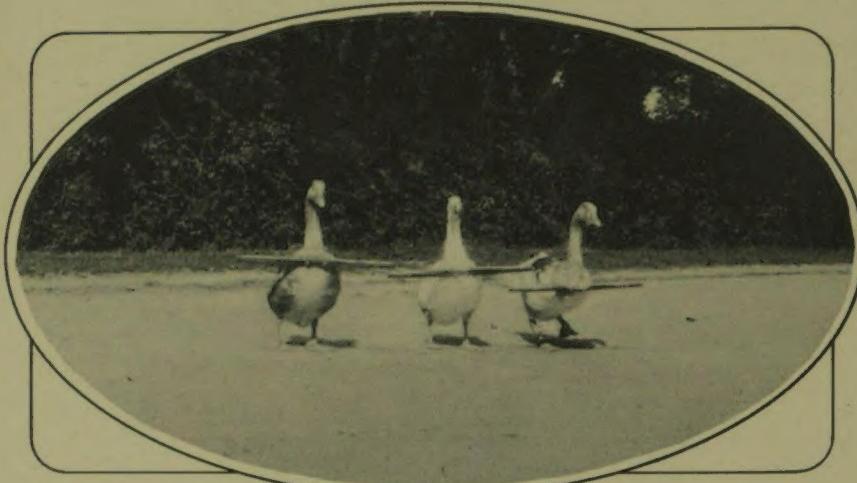
IN constructing the northern stages of that important new railway which connects the wheat-growing districts of Western and Central Canada with Churchill, the port on the west coast of the Hudson Bay, engineers were faced with the problem of building 150 miles of track across one of the most desolate expanses in the world. The difficulties of the work were increased by the extreme rigour of the winter climate and by the peculiar geological nature of the country that had to be traversed. Over vast areas of Manitoba there lies, beneath six inches of moss and peat, a stratum of perpetually frozen material—a relic of the days of the Glacial Epoch, not remote in geological time, when the polar ice cap, in Europe, Asia, and America, extended far further south than it does in the comparatively genial conditions of to-day, and covered, as it now covers Greenland, a good half of the North American Continent. The project of a railway to the Hudson Bay first took definite shape in 1906, but for many years after that the relative merits of Churchill and Port Nelson as the Hudson Bay terminus were the subject of controversy. Finally, in 1927, the many advantages of Churchill prevailed, and,

in spite of the extra distance thereby involved, and of the barren tundra that had to be crossed, the construction of the line from the Nelson River to Churchill was completed in a remarkably short time. It was found that engineering difficulties presented by the geological formation had been over-estimated, and that the perpetual ice beneath the peaty surface offered a firm foundation for the laying of a permanent line. The tripod type of telegraph-pole, as our upper photograph shows, was adopted to prevent heaving out in the spring. The Hudson Bay Railway will be of very great commercial importance. To grain- and stock-farmers in Western Canada, who face a main problem in freight charges, its construction offers a far quicker and cheaper access to salt water and the European market than has been possible before; and Churchill Harbour, when its facilities are completed, is expected to handle at least 25,000,000 bushels of grain yearly. Aerial reconnaissance has proved Hudson Strait, through which all shipping to and from Churchill must pass, to be free of ice for over four months of the year, and these autumn months coincide, fortunately, with the wheat-shipping season.



AN AIR VIEW OF THE CONFLUENCE OF THE NELSON RIVER WITH ITS TRIBUTARY THE LIMESTONE RIVER: A STAGE OF THE NEW HUDSON BAY RAILWAY, WHICH AT THIS POINT PASSES ALONG THE LEFT BANKS OF BOTH RIVERS.

THE ODD SIDE OF THINGS: A PAGE OF ZOOLOGICAL CURIOSITIES.



GEES WEARING WOODEN "COLLARS": KEEPING POULTRY WITHIN BOUNDS IN PÉRIGORD.
In Périgord, where the truffles come from, almost every farm and homestead has its flock of geese, which are grazed on the pasture lands all through the summer. It is a common practice to fit round their necks a kind of wooden collar which has wide lateral projections to prevent the birds, when unattended, from pushing through the hedgerows on to neighbouring property.

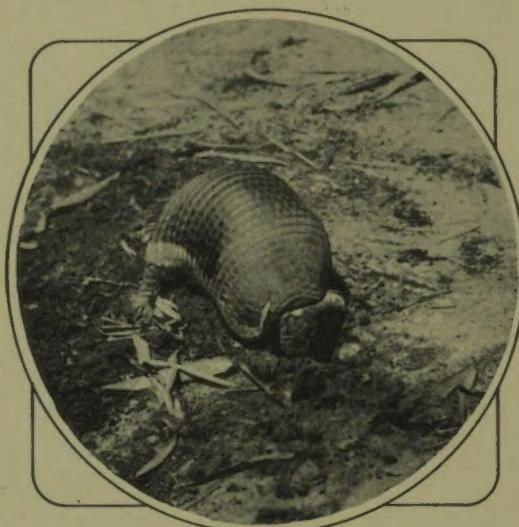


A BIRD CATCHING FISH SEAL-FASHION: A PELICAN SAVED FROM THE WILDERNESS.
The pelican here seen was a straggler from a migrating flock passing over Egypt. He was picked up in the desert in an exhausted state, and in two days became tame enough to catch fish when they were thrown to him by his captors. The tail of a fish can be seen just disappearing down his beak.



ABOUT TO GO! A YOUNG GIANT ARMADILLO OF SOUTH AMERICA—THE FIRST SPECIMEN CAPTURED ALIVE.

These three photographs show the first specimen of the Giant Armadillo, a rare South American species, to be captured alive. "This last survivor of the age of mammoth ant-eaters," as it is called by the New York Zoological Society Bulletin, is now on exhibition in New York. It is

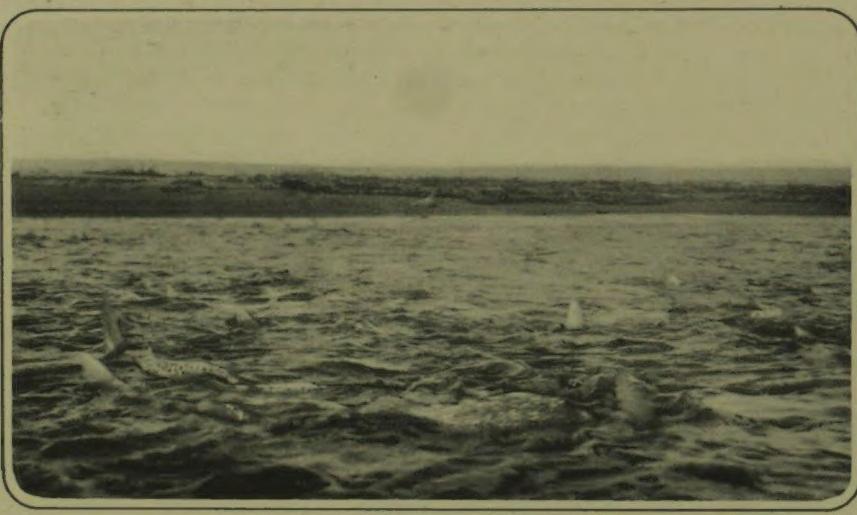


GOING! THE GIANT ARMADILLO BURROWING INTO THE GROUND—WORK AT WHICH IT IS MOST EXPERT.

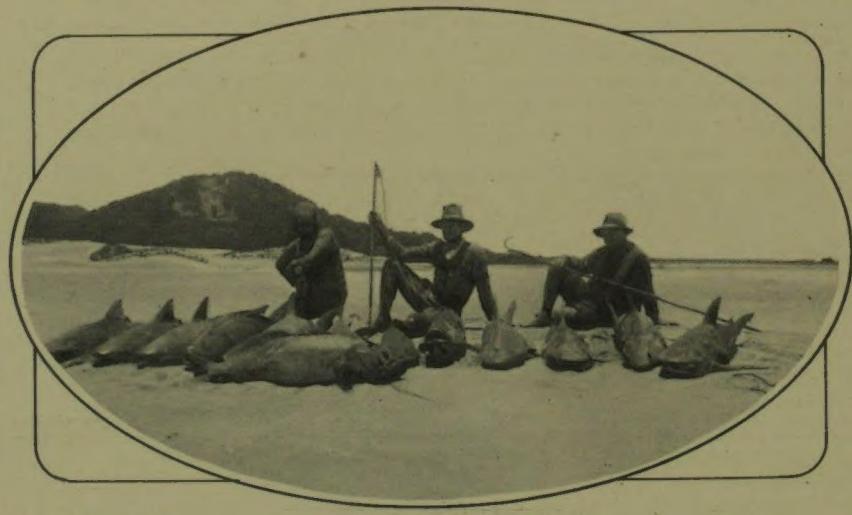
young, but is already remarkable for its massive structure, scythe-like claws, and surprising strength. Once it had begun to burrow, one man was quite unable to pull it out of the hole by its tail. When full-grown the Giant Armadillo is nearly a yard long.



HALF GONE! THE ARMADILLO CONTINUING ITS BURROWING, USING ITS POWERFUL, SCYTHE-LIKE FRONT CLAWS.



ST. LUCIA BAY SEETHING WITH SHARKS AND OTHER LARGE FISH: A FISHERMAN'S PARADISE IN ZULULAND.



THE MORNING'S CATCH: SHARKS—EASILY RECOGNISABLE BY THE FIN—CAUGHT IN ST. LUCIA BAY, ZULULAND.



HUNDREDS OF STRANDED FISH: THE RESULT OF A SUDDEN RECESSION OF THE WATERS OF ST. LUCIA BAY AFTER A PERIOD OF HEAVY RAIN AND HIGH TIDES.

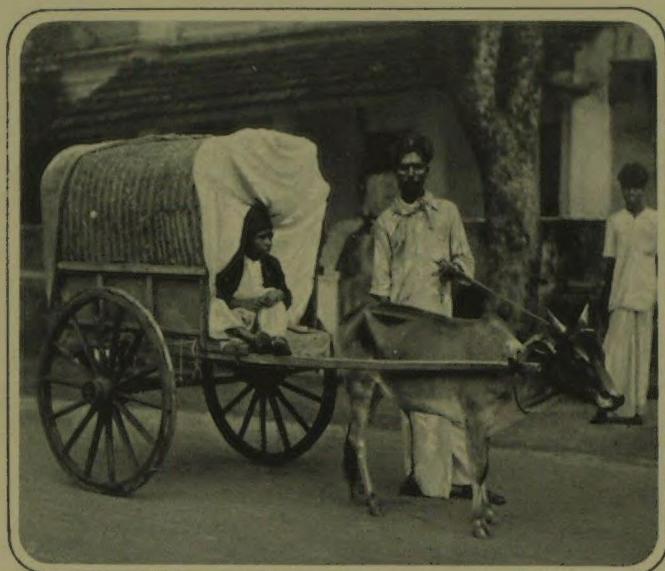
The photograph on the left and the two photographs on the line above indicate the strenuous and exciting sport to be obtained by sportsmen in South Africa at a spot recently discovered by them in St. Lucia Bay, Zululand, the huge lagoon bordering the Indian Ocean and fed by rivers;



OXEN AND WOMEN DO THE WORK OF THE FARM: AN OLD-FASHIONED SCENE FROM THE ISLAND OF HOY, IN THE ORKNEYS.

for the water there teems with fish, large and small.—The photograph on the right illustrates how oxen are employed for heavy farm work in the island of Hoy, Orkney. It shows a primitive plough being drawn over the stubborn soil under the guidance of a woman and girl.

THE ODD SIDE OF THINGS: BIRDS, BEASTS, AND INSECTS.



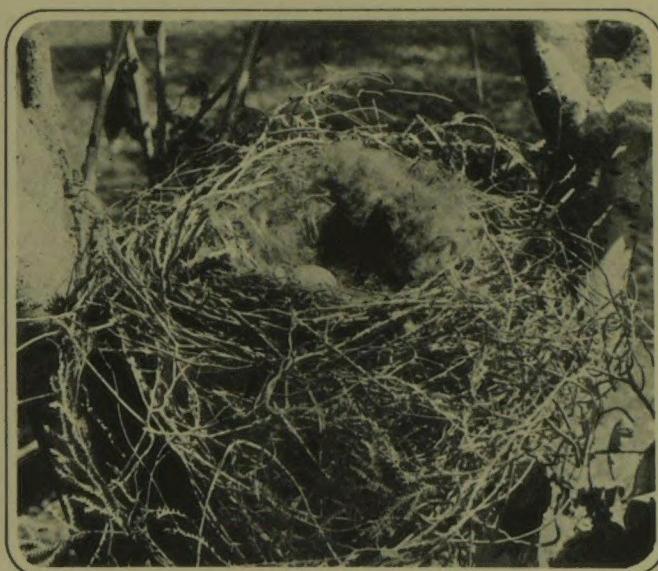
DRAWN BY A PIGMY BULLOCK: THE VEILED VEHICLE OF A PURDAH LADY, STILL TO BE SEEN IN MADRAS.

Carts of this kind are still extensively used by women of the purdah in Madras. The little bullocks which draw them are seldom over four feet in height. They are harnessed into the cart and trot along like horses at an average speed of between eight and ten miles an hour. For reins there is a string round the horns. In most parts of India the purdah is still strictly kept, and in times of famine women may suffer much through being unable to break their purdah and perform useful work.

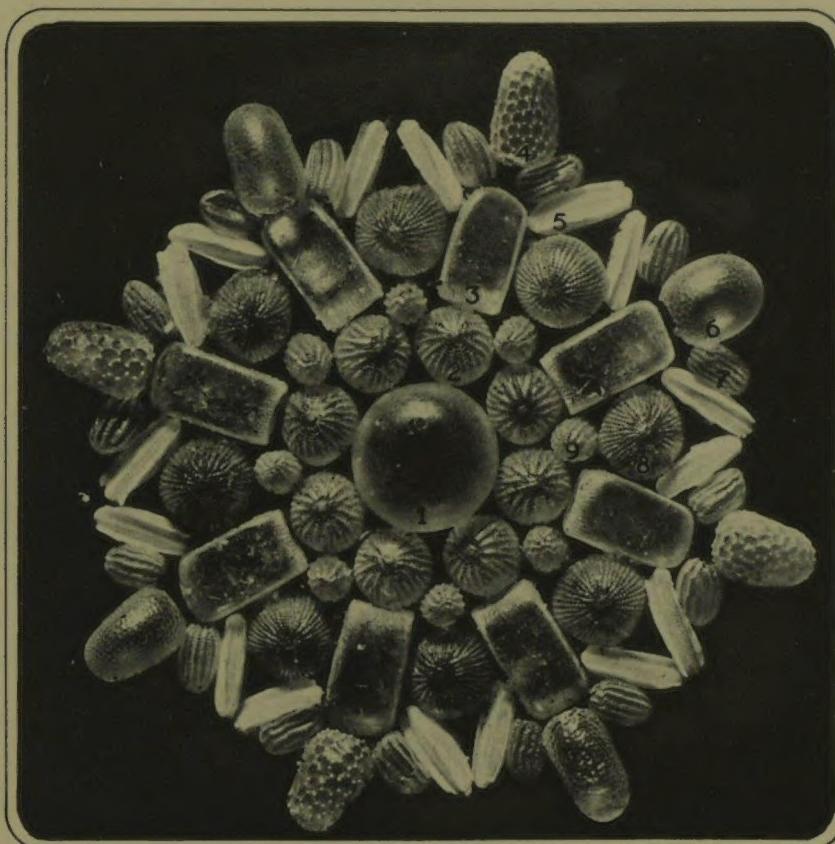


BUILDER OF A WIRE NEST: BUILT CHIEFLY OF WIRE STOLEN FROM A WORKSHOP, WITH A NEW ZEALAND "MAGPIE."

The Australian black and white crow-shrike has flourished for about sixty years in New Zealand, where it is called a magpie. Our photograph shows an extraordinary crow-shrike's nest, made chiefly of wire, on which the builder was busily engaged for over a month, and made herself a great nuisance in the process. She haunted a workshop, and stole all the wire she could get hold of, not only picking up odd loose scraps, but actually flying up to coils that were hanging on the wall and wrenching pieces off them with her powerful beak. The thickest wire used is over an eighth of an inch in diameter, even this being neatly bent and woven. The inside of the nest is finished with grass and lined with wool stolen from a kitchen rug.



BUILT CHIEFLY OF WIRE STOLEN FROM A WORKSHOP, WITH A LINING OF RUG WOOL: THE "MAGPIE'S" FIREPROOF NEST!



INSECTS' EGGS, MUCH MAGNIFIED, AND ARRANGED IN A SYMMETRICAL PATTERN: A COLLECTION PROVING INSECTS' EGGS TO SHOW AS MUCH DIVERSITY AS BIRDS'.

The eggs of insects, when seen under the microscope, reveal both beauty and variety. The large egg in the middle (1) is that of the coxcomb prominent moth; (2) the yellow underwing moth; (3) the large emerald moth; (4) the waved umber moth; (5) the lesser housefly; (6) the willow beauty moth; (7) the swallow-tail moth; (8) the red underwing moth; (9) the meadow brown butterfly. The actual size of the large egg in the middle is 1-23 inch across: this gives the scale.



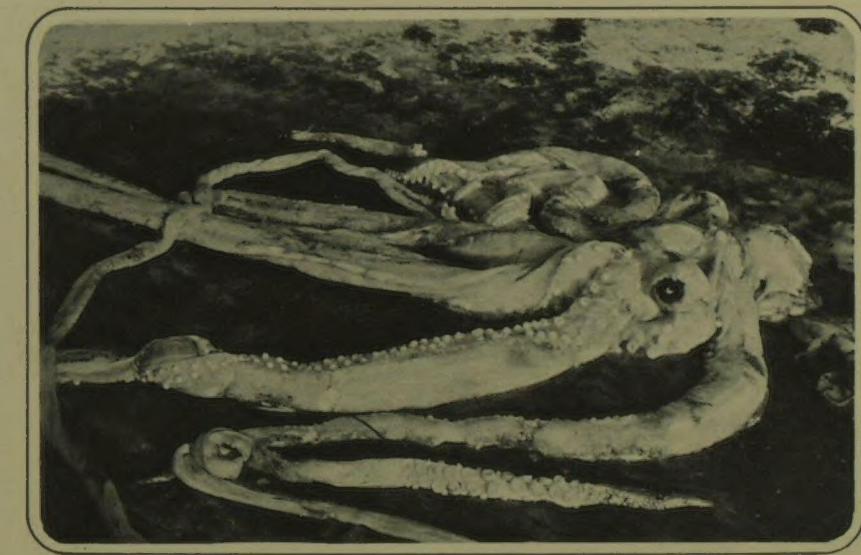
COOPED FIGHTING COCKS PUT OUT FOR AN AIRING: A SCENE IN TENERIFFE.

The birds are in training for the inter-town fights in Teneriffe, which begin about February 1 in each year. Here they are being given an airing in a sunny street of Puerto Cruz. Cock-fighting is a very favourite pastime in the Canary Islands, and is accompanied by high betting. A parallel is afforded by the Balinese islanders' enthusiasm for this pursuit.



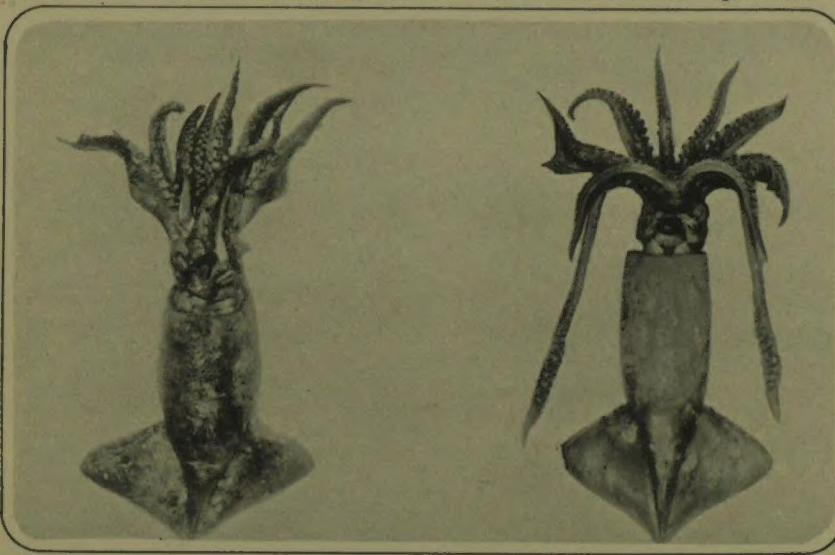
A CAT ASLEEP IN A HAMMOCK: A MID-DAY SIESTA IN THE WEST INDIES.

The ship's cat of one of His Majesty's war-ships serving in tropical waters is particular about his sleep. He climbs unaided into a hammock, and will not lie down unless the pillow is there. Such insistence on a comfortable siesta during the heat of the day is not unknown among other European visitors to the Tropics!



A GIANT CUTTLEFISH AT TRONDHJEM, A TOWN ON THE WEST COAST OF NORWAY: SHOWING THE TENTACLES, AS MUCH AS 20 FEET IN LENGTH, WHICH BEAR SUCKERS AT THE ENDS AND CAN BE THROWN OUT TO CATCH THE PREY.

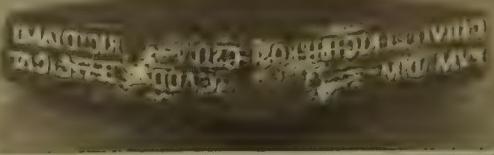
but specimens have occasionally appeared; and some of even greater size have from time to time been washed up on the coast of Norway. As a predaceous animal the cuttlefish depends largely on its sense of sight. The eyes are very highly developed and consist of almost the same organs as the human eye; but whereas the latter weighs about 1-40 per cent. of the whole body, the eye of some cuttlefish weighs 25 per cent. of the whole.



CUTTLEFISH OF THE GENUS STENOTEUTHIS WASHED UP IN NORTHUMBERLAND (ABOUT 5 FT. LONG, INCLUDING TENTACLES): A PHOTOGRAPH TO BE COMPARED WITH THE MONSTER ILLUSTRATED OPPOSITE.

From the earliest times the giant squids have occupied the minds of fishermen and mariners, and have been objects of especial horror and loathing. In the early Mediterranean civilisations, such as the Egyptian and the Cretan, the octopus has been connected with religion, and the frequent use of the octopus design on vases and other objects reflects the awe in which the creature was held. Fortunately, the giant species are not common on the shores of this country,

THE ODD SIDE OF THINGS:

CURIOSITIES OF ANTIQUITY
AND THE MIDDLE AGES.

A ROMAN OCULIST'S STAMP FOUND NEAR LONDON BRIDGE : A LITTLE STONE SLAB WITH INSCRIBED EDGES FOR MARKING MEDICAMENTS. (2 IN. SQUARE.)



THE OTHER SIDE OF THE SAME STAMP, INSCRIBED ON ITS FOUR EDGES WITH NAMES OF VARIOUS EYE-SALVES.

The two left-hand photographs above show a stamp (found recently near London Bridge) used by a Roman oculist, named Caius Silvius Tebricus, to mark his medicaments—little sticks to be beaten into an ointment with butter or honey. It is a slab of greenish slate-like stone (2 in. square and 3-8 in. thick), inscribed along the four edges, in retrograde letters, with the names of four different eye-salves. Mr. Walter G. Bell, who gives these particulars, adds: "The stamp is the only one found in London, but about two years ago there was dug up at Moorgate the base of a tiny pot (shown on right), in red ware, stamped with the name of another oculist, Lucius Julius Senlis, and a description of its contents as a salve for roughness of the eyes or eyelids." These relics are in the Guildhall Museum, to whose Assistant Curator, Mr. Quintin Waddington, their discovery is due. The eye-trouble prevalent among Roman citizens is ascribed to excessive hot-air baths.—[Photographs by Courtesy of the Guildhall Museum.]



PART OF A LITTLE POT, FOUND AT MOORGATE, INSCRIBED: "LUCIUS JULIUS SENLIS'S SAFFRON SALVE." STAMPED WITH THE NAME OF ANOTHER OCULIST, LUCIUS JULIUS SENLIS, AND A DESCRIPTION OF ITS CONTENTS AS A SALVE FOR ROUGHNESS OF THE EYES OR EYELIDS." THESE RELICS ARE IN THE GUILDHALL MUSEUM, TO WHOSE ASSISTANT CURATOR, MR. QUINTIN WADDINGTON, THEIR DISCOVERY IS DUE. THE EYE-TRUBLE PREVALENT AMONG ROMAN CITIZENS IS ASCRIBED TO EXCESSIVE HOT-AIR BATHS.—[PHOTOGRAPHS BY COURTESY OF THE GUILDHALL MUSEUM.]



THE OTHER SIDE OF THE FRAGMENT OF A SMALL POT OF RED SAMIAN WARE USED BY AN OCULIST IN ROMAN LONDON NAMED LUCIUS JULIUS SENLIS.

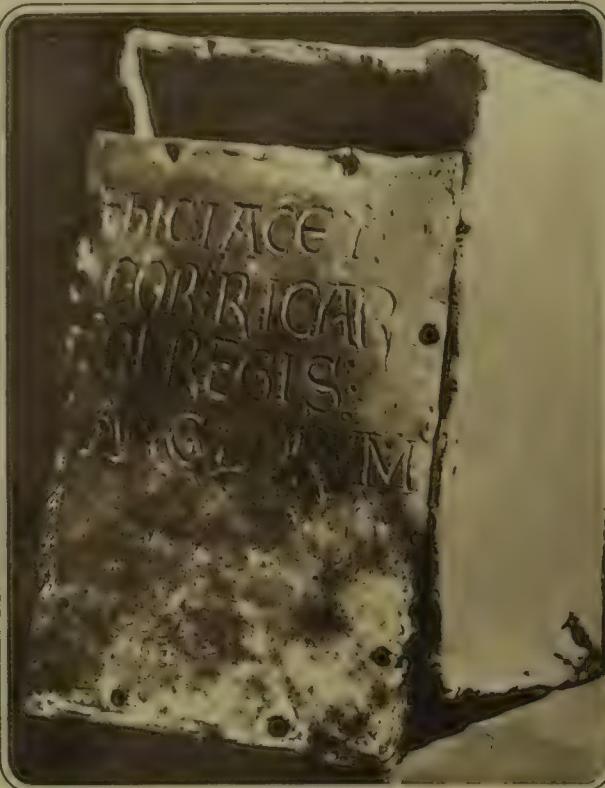


A RARE ANGLO-SAXON RELIC PRESENTED TO THE NATION: SHAROW SANCTUARY CROSS, NEAR RIPPON. SHAROW SANCTUARY CROSS, NEAR RIPPON, A RARE RELIC OF ANGLO-SAXON DAYS, WITH THE SURROUNDING LAND, WAS RECENTLY PRESENTED BY THE OWNERS TO THE NATIONAL TRUST. THERE IS ONLY ONE OTHER SANCTUARY CROSS IN YORKSHIRE, AND VERY FEW IN ENGLAND ALTOGETHER. THE RIGHT OF SANCTUARY WAS A PRIVILEGE OF THE CHURCH, UNTIL IT WAS SUPPRESSED IN THE REIGN OF HENRY VIII.



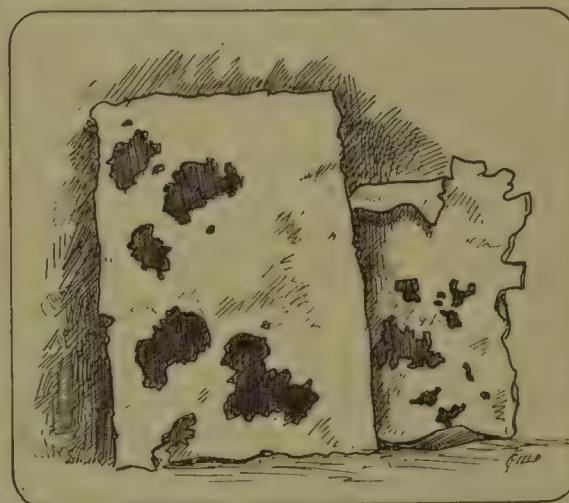
A BLACK BASALT STELE FOUND AT BALUA: A LINK BETWEEN MOAB AND ANCIENT EGYPT.

This stele was found at Balua, east of the Dead Sea, by Mr. G. Horsfield, Department of Antiquities, Transjordania. It shows a votary (centre) presented to a divinity (left) wearing an Egyptian crown, and may be an offering of some Moabite prince contemporary with Seti I. or Rameses II. (1292-1225 B.C.), who invaded Palestine.



A CASKET THAT HELD COEUR-DE-LION'S HEART; AND (RIGHT) ITS RAT-GNAWED OUTER CASE: RELICS, IN ROUEN CATHEDRAL, OF HIM WHO "LIES, VAINLY GREAT, AT FONTEVRAULT."

Few visitors to Rouen see the Cathedral's little museum, which contains, among other relics, a leaden casket inscribed "Hic jacet cor Ricardi Regis Anglorum" ("Here lies the heart of Richard, King of the English"), with the outer case gnawed by rats. Richard Coeur-de-Lion died in 1199 from a wound he received when besieging a castle, and was buried at Fontevraud. His heart was embalmed and placed in this casket, but its whereabouts was forgotten until, in 1840, it was discovered in the sanctuary of Rouen Cathedral. The heart was then removed to another receptacle and reburied in the choir. The leaden box is about a foot long.



A DISCOVERY AT SHEPPERTON: AN ANCIENT WELL, DATED BY UNCEMENTED BRICKS AS PRE-ELIZABETHAN, WHERE THE GRINDSTONE (SEEN OPPOSITE) WAS FOUND.

The above two photographs, hitherto unpublished, illustrate an interesting discovery of which we have received the following particulars: "An old-time grindstone in a wonderful state of preservation, certified by the Curator of the Guildhall Museum as dating from the fifteenth-sixteenth centuries, was dug up at the Anchor Hotel, Shepperton, during excavations for a new petrol-pump. Such grindstones, in so remarkable a state of completeness, are very rare indeed, and most museums



A RARE RELIC OF THE FIFTEENTH - SIXTEENTH CENTURIES: AN OLD-TIME GRINDSTONE, VERY WELL PRESERVED, LATELY DISCOVERED AT SHEPPERTON. (DIAMETER, 3 FT.)

contain only models or fragments. This example was found six feet below the surface in a disused well of the same period. The stone is 3 ft. in diameter by 2½ in. thick, and fitted the aperture of the well exactly. The well is built of un cemented bricks without any sign of water—a fact which dates it as definitely pre-Elizabethan. The Anchor Hotel itself dates back to Nelson's days, and there are records that he used it for meetings with Lady Hamilton."

THE ODD SIDE OF THINGS: ASKING A TREE'S PARDON FOR FELLING IT.

PHOTOGRAPHS BY COURTESY OF THE BRITISH MUSEUM.



A REMARKABLE BUDDHIST CEREMONY HELD BEFORE CUTTING DOWN THE CAMPHOR TREE FROM WHICH WAS RECENTLY CARVED A REPLICA OF THE FAMOUS KUDARA KWANNON FOR THE BRITISH MUSEUM: PRIESTS ASKING PARDON OF THE TREE—STRANGE RELIGIOUS RITES IN THE GROUNDS OF A JAPANESE PRINCE.

WE illustrate above an interesting prelude to the recent acquisition, by the British Museum, of a replica copied from the early seventh-century figure of Kwannon, most celebrated of Japanese sculptures in wood. The replica was carved from the wood of a camphor tree on a Japanese Prince's estate. Before it was felled, however, a solemn religious ceremony was performed beside it by Buddhist priests to ask pardon of the tree for cutting it down. A somewhat analogous example of respect shown by Buddhists in Japan for things usually

considered inanimate, we may recall, was illustrated in our issue of February 28, 1931. We there gave two photographs of a unique service held to pray for the "souls" of 109 Japanese steamers broken up during the preceding six years, the personality of a ship being considered to survive its destruction, just as a human spirit is believed to survive the death of the body. The occasion was attended by members of the Shipbreakers'



SHOWING THE DELICATE TRACERY OF THE CROWN: THE HEAD AND SHOULDERS (SEEN WITHOUT THE LOTUS) OF THE KUDARA KWANNON REPLICA.

Guild, and the rites were celebrated by a Buddhist priest. Oblations of cakes and fruit were made, and from the above photograph it seems that at the tree ceremony also there were similar offerings. The original Kudara Kwannon formerly stood in the Horiyuzi Temple at Nara, and is now in the Nara Museum. It is a statue of more than life-size, bearing traces of polychrome colouring, and represents a Bodhisattva, or companion of Buddha. The crowned head is shaded by a giant lotus leaf supported by a bamboo. The

replica was made by Mr. Ni Iro, chief restorer to the Japanese Government. It cost about £700. Sir Percival David gave £250, and £100 came from the National Art Collections Fund. It was mentioned in the House of Lords, during a tariff debate, by the Archbishop of Canterbury, who, speaking for the British Museum, deprecated a duty on objects of art from abroad. A small picture of the replica appeared in our last issue.

THE FIGURE CARVED FROM THE TREE: A REPLICA OF THE KUDARA KWANNON—SHOWING THE BAMBOO SUPPORT OF THE LOTUS LEAF BEHIND THE HEAD.



OUR NEW NATIONAL TREASURE: THE REPLICA OF THE KUDARA KWANNON—MOST FAMOUS OF JAPANESE WOOD SCULPTURES—EXCEEDING LIFE-SIZE.

NAVAL DEVELOPMENTS OF INTEREST TO THE DISARMAMENT

DRAWING AND EXPLANATORY NOTE BY OSCAR PARKES,



5 Submarines 1638 tons (completing). 6 Submarines 1300 tons (to be built). "Ryujo": 7600-ton Aircraft-carrier (completing).

600-ton Mine-layer (3 Ships to be built).
600-ton Mine-sweeper (3 Ships to be built).

1 " 1970 " "

2 " 900 " "

CONFERENCE: NEW ADDITIONS TO THE JAPANESE FLEET.

O.B.E., M.B., C.H.B., EDITOR OF "JANE'S FIGHTING SHIPS."



"Yasayama": 170-ton Mine-layer (completing).

1400-ton Destroyers (12 Ships).

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BOOKS OF THE DAY.

IT needs a bold, bad Philistine nowadays to say a good word for the Albert Memorial. But that poor dumb structure has been so belaboured with scornful gibes that I am almost moved to defend it, if only from a sense of sympathy with the under-dog. So Calverley, if I remember right, chose the organ-grinder and his melancholy monkey

For encomium, as a change.

One plea, at any rate, might be urged. We hear on all sides that the products of the Victorian Age are much in vogue among collectors and "period" home-decorators. Well, here is the supreme Victorian product, and one would expect all these good people to protest against its revilers, and to gather round it, hat in hand, agape with wonder and awe. There it stands, open and accessible to all, a thing that no selfish hoarder can carry off to his private abode, too big even for the Victoria and Albert Museum. Though its aesthetic sins be as scarlet, yet it does seem to express what it was meant to express, and lowbrows like myself can even derive some vulgar interest from spotting the allusions in the subsidiary sculptures.

It has been aptly pointed out that a man cannot be blamed for his posthumous monument, unless, of course, he designed it himself. It does not appear, for example, that the coming statue of Earl Haig will entirely represent that great soldier's artistic ideas. Nor do I think that the spirit of the Prince Consort, always unobtrusive and self-effacing, can feel quite comfortable in his conspicuous seat amid all that gilded glory. These remarks arise out of a new and revealing study of his life, entitled "ALBERT THE GOOD." By Hector Bolitho. Illustrated (Cobden-Sanderson; 25s.). My first impression, based on externals, was that it must be a work intended to transfer to himself some of the ridicule cast on his memorial, because the illustrations, consisting of five coloured prints, typify Early Victorian taste in its most banal form, especially the frontispiece (here illustrated) with its appalling pun. No details are given as to the source or authorship of these prints, or the reason for their selection as the only pictorial adornments of a laudatory book, which might appropriately have been illustrated by dignified portraits and pictures of places associated with Prince Albert's life.

Mr. Bolitho has produced a memoir which combines careful documentation with a free-and-easy manner. By conceding something to the canons of the new biography, he certainly achieves his object of being light and readable. In assessing the Prince Consort's personal taste, in art and decoration, the sympathetic biographer manfully strives to be impartial. "It is true," he writes, "that Albert did not improve every room which he embellished. But he cannot be blamed for every wax flower which blossomed in Victorian England. Nobody has forgiven him for putting silk tartans upon the French gilt chairs at Balmoral. But, in damning him upon this evidence, his accusers never take into account that he was the first man in the land to appreciate and to buy primitives, and that he was responsible for the purchase of many of the pictures in the collections in Buckingham Palace and the National Gallery. . . . He was the most zealous pleader for the precious frescoes in the Chapel at Eton."

Through Mr. Bolitho's book we may come to know the Prince far better, in a sense, than did the early Victorians among whom he lived, for we can read his intimate correspondence, which to them was naturally not accessible. "I went to the Coburg archives," writes the author, "and discovered all the letters the Prince had written to his brother, during the twenty years he was Consort to the Queen. . . . His brother was one of the few people to whom the Prince opened his heart, and it seemed to me that these letters were the foundation for a true and complete record of the Prince's life in this country." Mr. Bolitho has also had access to the letters of Prince Albert's mother, and has been able to tell the story of his childhood, for the first time in English. In the later years, the biographer almost laments that his hero was, if anything, a creature too bright and good

For human nature's daily food,

and would have welcomed a few vices to relieve the monotony of saintliness. This literary portrait represents a

conscientious philanthropist and an able statesman, content to work himself to death for the good of his adopted country, as the unseen "power behind the throne," a king in all but name. He realised the significance of empire with a vision beyond that of his time. His revising hand was invaluable in the Proclamation to India after the Mutiny, and in despatches to the United States (on the Trent Affair) said to have prevented an Anglo-American war.

and Illustrated by Donald Maxwell (Lane; 6s.). This is a successor to the author's pioneer work in this vein—"A Detective in Kent."

Mr. Maxwell's frequent researches into the story of place-names form a link with a book which contains a considerable element of local tradition—"WHAT IS YOUR SURNAME?" Surnames—Their Origin and History. By William Dodgson Bowman (Faber and Faber; 7s. 6d.). Along with the above-mentioned county literature may be classed two other works of a regional character. One is "RAMBLES IN SHAKESPEARE'S COUNTRY." By J. H. Wade. With twenty-three Illustrations and an End-paper Map (Methuen; 7s. 6d.). This volume is timely in view of the approaching inauguration of the new Memorial Theatre at Stratford. The other is "A CORSWOLD BOOK." By H. W. Timperley. With Drawings by L. S. Lowry (Cape; 8s. 6d.). Covering part of the same ground as the Gloucestershire volume, it has a more personal quality. The author is a bird-lover, a fact that makes kinship with a charming little book called "HOW TO SEE BIRDS." Written and Illustrated by Eric Fitch Daglish (Dent; 2s. 6d.).

Turning from counties to cities, I find the Metropolis worthily represented in "THE LONDON PERAMBULATOR," By James Bone, author of "The Perambulator in Edinburgh." With Pictures by Muirhead Bone (Cape; 4s. 6d.). The drawings alone—fine examples from so famous a hand—make this book "worth while," and they are well supported by the literary charm of the text. The volume is No. 23 in the Life and Letters series. Needless to add, it has nothing to do with the type of vehicle at present favoured by the Prince Consort's great-great-granddaughter, Princess Margaret Rose. The title comes from a sentence in Old Humphrey's Walks in London—"What a bounteous banquet of costly viands is spread before an ardent-minded, grateful-spirited Perambulator." As one who has perambulated London pavements for some fifty years, I can testify that the viands provided by both the Bones are bounteous without being costly. Cursed be he that moves them from my larder! Of cognate interest are two works relating to a great Londoner who, on occasion, was an adept in describing the pleasures of the table. One is entitled "DICKENS LANDMARKS IN LONDON." Written and Illustrated by Arthur Moreland. With Foreword by Sir Henry F. Dickens, K.C. (Cassell; 7s. 6d.). "We know," writes the novelist's son in his preface, "that Sam Weller's knowledge of London was 'extensive and peculiar.' The same may, I think, be said of the author of this interesting work." A dainty little

book, which by comparison with the foregoing suggests Tiny Tim beside the Fat Boy, is "DICKENS AND HIS TIMES." By E. Beresford Chancellor, author of "The London of Charles Dickens." With thirty-four Illustrations (Richards; 2s. 6d.). Though primarily a memoir in miniature, it comes from one who could not, if he tried, forsake the romance of London topography.

London is not alone in finding fresh voices to sing its praise. Another trio comes forward to celebrate that sweet city of the dreaming spires.

The personal touch is imparted to the spirit of place in a volume of scholarly essays entitled "AN OXFORD NOTEBOOK." By A. L. Maycock. Illustrated from Old Prints (Blackwood; 10s. 6d.). Delightful modern drawings in antique style, by a well-known artist unhappily no longer with us, decorate "THE NEW LOGGAN GUIDE TO OXFORD COLLEGES." Illustrations by Edmund H. New. Letterpress by E. G. Withycombe. Preface by Professor Gilbert Murray (Oxford: Basil Blackwell; 3s. 6d.). The third item in my Oxonian group is a paper-covered booklet, "ANCIENT PAINTED GLASS IN MERTON COLLEGE, OXFORD." By H. W. Garrod. Illustrated (Oxford University Press and Humphrey Milford; 1s.). The Prince Consort, one remembers, was partial to glass as a building material, thus anticipating the *Daily Express*. C. E. B.



A DEVASTATING EXAMPLE OF EARLY VICTORIAN POPULAR HUMOUR: A COLOURED PRINT, ENTITLED "THE NONPAREIL—A NEW AND MUCH ADMIRE'D PAIR' TO BE INTRODUCED AT THE ROYAL TABLE," WITH THE "SKIN" MADE TO OPEN (HERE SHOWN CLOSED).

As noted in the accompanying review, Mr. Bolitho's admirable memoir of the Prince Consort is illustrated by five coloured prints, which depict incidents of his early married life with Queen Victoria. The frontispiece (given above in black and white) typifies the humour of the day, with its propensity to puns. The other four, as well as the coloured wrapper, are rather in a vein of conventional sentiment. They are interesting as examples of popular taste in the early Victorian period.

Reproduced from the Coloured Frontispiece of "Albert the Good." By Hector Bolitho. By Courtesy of the Publishers, Messrs. Cobden-Sanderson. (See Review on this Page.)

disposition and far from prudish, but was gradually moulded to the stricter ideals of her husband's rigid integrity. He was more Victorian than Victoria.

Remembering that Easter is close at hand, with its opportunities for "seeing our own country first," like patriotic citizens, I propose now to mention some seductive topographical books which may offer useful hints for holiday jaunts. Their number is too large and my space too limited for anything but a cursory glance. To begin with counties, here is a trio of noteworthy distinction. To a long-famous series has been added "HIGHWAYS AND BYWAYS IN GLOUCESTERSHIRE." By Edward Hutton. Illustrated by Hugh Thomson (Macmillan; 7s. 6d.). This volume is well up to standard, and the author is particularly strong on old churches and mansions. Needless to say, the artist's numerous drawings are delightful. Readers of an antiquarian turn, especially Londoners, will enjoy "THE ARCHAEOLOGY OF SURREY." By D. C. Whimster. With eight maps and fifty-three illustrations (Methuen; 10s. 6d.). Here is proof that we need not compass sea and land to study "the past of man": there is abundant material within easy reach of town. A popular artist-topographer strikes a novel note, with a touch of the thriller, in "A DETECTIVE IN SUSSEX." Landscape Clues to the Riddles of the Past. Written



CHILDREN OF THE LITTLE WESTPHALIAN TOWN OF LÜGDE WITH CAKES IN THE SHAPE OF EASTER WHEELS—THE EQUIVALENT OF OUR HOT CROSS BUNS.

"FEUERRAD bergunter rennt, Unglück zu Asche brennt"—"When the fire wheel runs downhill, it burns ill-luck to ashes"—goes the old saying in Lügde. In this little Westphalian town, situated in the lovely valley of the Emmer, a tributary of the River Weser, an ancient Easter custom is still observed. At midday on Easter Sunday large oak wheels and many bundles of straw are drawn by horses, accompanied with music, to a nearby hilltop; the wheels are stuffed with straw, and long staves are thrust through the axles. When night has fallen a loud report announces the start of the ceremony to the expectant crowd below. A band strikes [Continued below.]

FIRE WHEELS TO CELEBRATE EASTER: ILL-LUCK BURNT TO ASHES.



EASTER WHEELS OF LÜGDE—
THE RELIC OF AN OLD PAGAN
RITE: AN ANCIENT CER-
EMONY TO ENSURE GOOD
SOWING AND GIVE
PROSPERITY TO
THE FIELDS.



STUFFING THE THREE-HUNDREDWEIGHT WHEEL WITH FIFTEEN BUNDLES OF STRAW: A PRELIMINARY TO THE EASTER-NIGHT FESTIVAL OF LÜGDE.



READY FOR ITS BLAZING RUN DOWNHILL: AN EASTER WHEEL, STUFFED WITH STRAW BETWEEN THE SPOKES, WHICH WILL BE SET ALIGHT AND ROLLED INTO THE VALLEY BELOW.



THE CLIMAX OF THE FESTIVAL: A BLAZING WHEEL ON ITS DOWNHILL RUSH BY NIGHT—BRINGING SPECIAL GOOD FORTUNE IF IT REACHES THE VERY FOOT OF THE HILL.



SHOWING THE LONG POLES WHICH ARE THRUST THROUGH THE AXLE TO KEEP THE WHEEL FROM OVERTURNING DURING ITS RUN TO THE VALLEY: A BURNT-OUT WHEEL BEING TAKEN TO THE STREET.

Continued.]

up and the people burst into song. Suddenly a fiery wheel is launched from the hilltop, and, slowly at first, then faster and faster, rolls down into the valley. The festival of Easter, as occurring roughly at the vernal equinox, and marking the dawn of a new year, the rebirth of the sun and the advent of increasing light and heat, has always, in the Northern Hemisphere, been associated with fire. The wheel, too, has a solar significance, and its fiery revolutions down the hillside are symbolic of the sun's passage in the Zodiac. In some parts of Europe the wheel is also connected with the winter and summer solstices (the word "yule" has even been derived by some from a root meaning revolution). To many of these ancient Pagan customs a Christian significance and allotment to a Christian feast-day are simply later additions.




THE WORLD OF SCIENCE.

"EASTER EGGS."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE town-dweller is constantly reminded just now of the joys he left when he forsook the country, by a strangely varied selection of "Easter eggs," alluringly displayed in the shop windows. The countryman, at the same time, is being given another chance to turn over a new leaf by keeping his eyes open as to what is going on around him, and thus discovering, in field and hedgerow, nests and eggs of some of our earliest-breeding species. Most of us have grown so used to regarding eggs as "good to eat"—boiled or poached or scrambled—that we have almost, if not entirely, forgotten the real

to assume the form of a minute caterpillar, or of a "grub" which may take a year or more to complete its growth into a perfect insect. It is only where a vast quantity of food-yolk is enclosed within a hard outer case that we get what is popularly known as an "egg." Within this shell the minute fragment of germinal material carries on its development, so that at last emerges a young Blue Andalusian or a young ostrich, as the case may be.

The number of eggs laid by any one individual presents a most astonishing range. The kiwi or the albatross lays but one; the long-tailed tit may lay as many as a dozen. Achatina, a large African species of land-snail, lays an egg as big as that of a pigeon; the oyster lays sixty million, smaller than pins' heads. Some fishes are extremely prolific; the ling, for example, lays over twenty-eight million eggs. There are many curious facts associated with these strange and apparently incomprehensible differences concerning the number of the progeny which rule among these widely different animals, but it is quite clear that where the offspring are produced in swarms there is an enormous infantile death-rate. By this I do not mean that these im-

necessary meals to hungry fishes, and so on. There can be no parental care in such cases: though this we find, and in many most astonishing forms, where the number of offspring is limited.

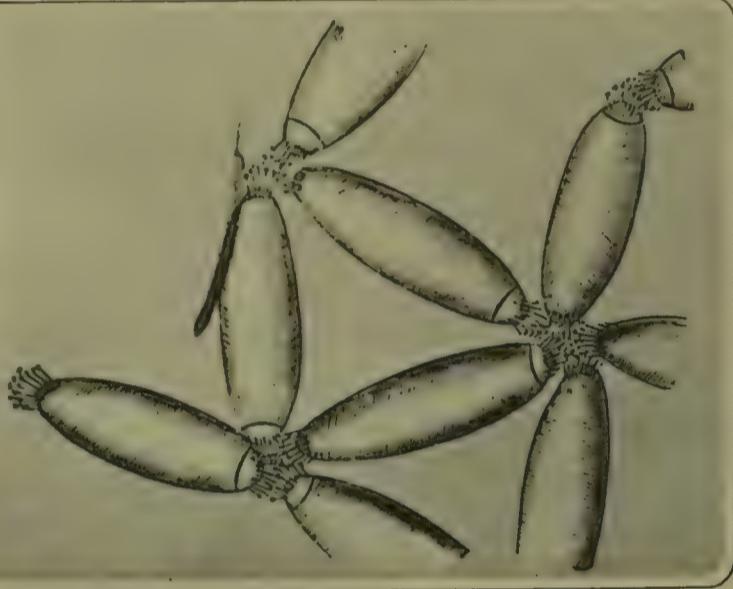
But there is yet another source of danger, from which there can be no escape, constantly awaiting eggs produced with the prodigious abundance just referred to: floating at or near the surface of the sea, they are at the mercy of changes of temperature, and what may be even worse, of changes of currents. Let the wind blow shore-wards with undue persistence, and millions of cods' eggs may be stranded; or let the summer temperature be abnormally low for a week or two, and the same

I. THE EGG OF A SOUTH AMERICAN LAND-SNAIL: A PHOTOGRAPH SHOWING THE THICK SHELL, WHICH IS PURE WHITE, LIKE THAT OF A PIGEON'S EGG; WHILE IN SIZE THE SNAIL'S EGG IS RATHER LARGER THAN A DABCHICK'S. There are several species of sub-tropical land-snails which lay eggs as large, or very nearly as large, as this. The shells are fairly thick, which is probably an adjustment to great heat.

fate may overtake hosts of young gurnards.

A truly remarkable way of reducing the size of unduly large families is to break it up into batches, enclosing a hundred or so individuals within a single capsule, and leave the more rigorous to prey upon their weaker brethren, so that there will finally emerge, from each capsule, no more than twenty or thirty of the potential two or three hundred! The egg-capsule of the common whelk, forming large, semi-globular masses of purse-like translucent chambers, is to be picked up on almost every beach around our coasts, and sometimes these can be found containing young whelks. In the American whelk (*Busycon*) these curious egg-masses have the form of a coil, as shown in Fig. 3. Each capsule contains a large number of eggs, and there are about 140 capsules in each coil, so that the total number of infantile whelks in this nursery is considerable. One must not picture days and nights of hideous carnage going on till the surviving little hooligans emerge, for it is to be remembered that no animus has been displayed. After the admirable example of the Walrus and the Carpenter, the survivors in each "cubicle" just sorted out "those of the largest size"—and there was no fuss!

The other side of this picture of disastrous death—though often it brings life to other creatures who form the living tombs for these bodies—is one no less crowded with surprises. Here the eggs to be disposed of are relatively few in number, and seem, in some cases, to be as it were, "smuggled" into the world, so cunningly are they concealed or disguised. It matters not whether the precious body in the making be destined to fulfil its destiny in the depths of the sea, at the bottom of some fascinating trout-stream, or the glades of an enchanting wood; it will, in any case, be sought for all day and night by hundreds of "kidnappers" trained to the task by experience and spurred by hunger. The description alone of the sculpturing of the surfaces of many of these "jewel-caskets," would demand a whole essay. I have here chosen rather to give a broad survey of the very widely differing types of animals which make their entry into the "struggle for existence" in the guise of an egg.

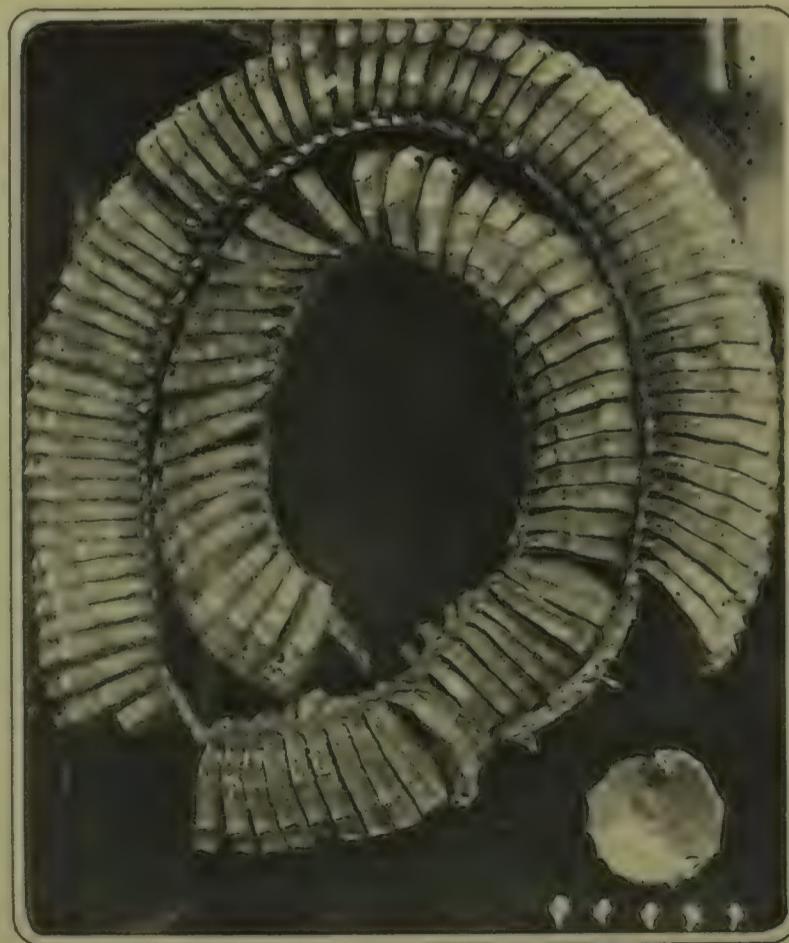


2. THE REMARKABLE EGG-CAPSULES OF THE CALIFORNIAN HAGFISH (*Bdellostoma*): A CLUSTER HELD TOGETHER BY THE RODS WITH HOOKED TIPS, WHICH GROW FROM EACH END OF THE EGG, AND BECOME ENTANGLED.

nature of an egg, and the profoundly important place it holds in the Animal Kingdom—indeed, if there were no eggs, there would be no Animal Kingdom.

Our notions concerning eggs have, as I say, become warped, owing to our custom of always thinking of them as things good to eat. But really, no egg, of whatever kind, is ever big enough to eat. For that which we mistakenly suppose to be the egg is really only the egg's meat! Let me explain. Excepting only the lowest forms of animal life, all animals emerge into being from what we call an egg cell; that is to say, from the processes of growth set up within the substance of a speck of living matter, the "germ-plasm of the egg-cell." A high power of the microscope is necessary to see this primitive speck. Its growth, whether its original material be derived from an oyster or an orang, a Pekingese or a penguin, depends entirely on its ability to secure an uninterrupted food-supply. When this speck of germ-plasm can be, and is, retained within the body of the parent which gave rise to it, this matter of food is safely disposed of. Often, however, it has to be passed out and left very largely to itself. But in this case a mass of food material is formed, and is enclosed within a covering or shell of some sort, and no human ration-provider could so perfectly determine the precise qualities and weight of nourishment necessary to ensure the complete fulfilment of its purpose. This "food ration" we call the "yolk" of the egg; and, so far as most people are concerned, this is the egg: they know nothing of the "germ-plasm" whose career they so ruthlessly cut short by seizing what was meant for its sustenance to enhance the value of a bowl of salad or add a pleasing variety to the breakfast table!

Where this germ-plasm is launched into the world without endowment, or with practically none, the developing organism has to fend for itself, which it does, very commonly, in the form of a "ciliated larva"—that is to say, of a microscopic body driven through the water by means of vibrating threads, or cilia, while it feeds on still more minute organisms. Later, increased in size, it may settle down on the sea-floor and speedily become transformed into, say, an oyster. Sometimes, as with many of the insects, only a small amount of food-yolk is provided, but sufficient to enable the growing tissue



3. THE CURIOUSLY COILED EGG-RING OF AN AMERICAN SPECIES OF WHELK (*Busycon perversum*): A COIL MADE UP OF A SERIES OF DISC-SHAPED CAPSULES, ATTACHED TO A COMMON BASE, AND EACH ENCLOSING A LARGE NUMBER OF EGGS.

AERIAL WARFARE NEAR SHANGHAI: BOMB-BURSTS SEEN FROM THE AIR.



THE JAPANESE AIR ATTACK UPON THE WOOSUNG FORTS, ABOUT EIGHT MILES FROM SHANGHAI: A DRAMATIC AERIAL PHOTOGRAPH SHOWING A BOMB BURSTING IN A FORT, TOGETHER WITH GUN EMPLACEMENTS, ROOFS OF BUILDINGS, AND (ABOVE) THE RIVER WHANGPU.

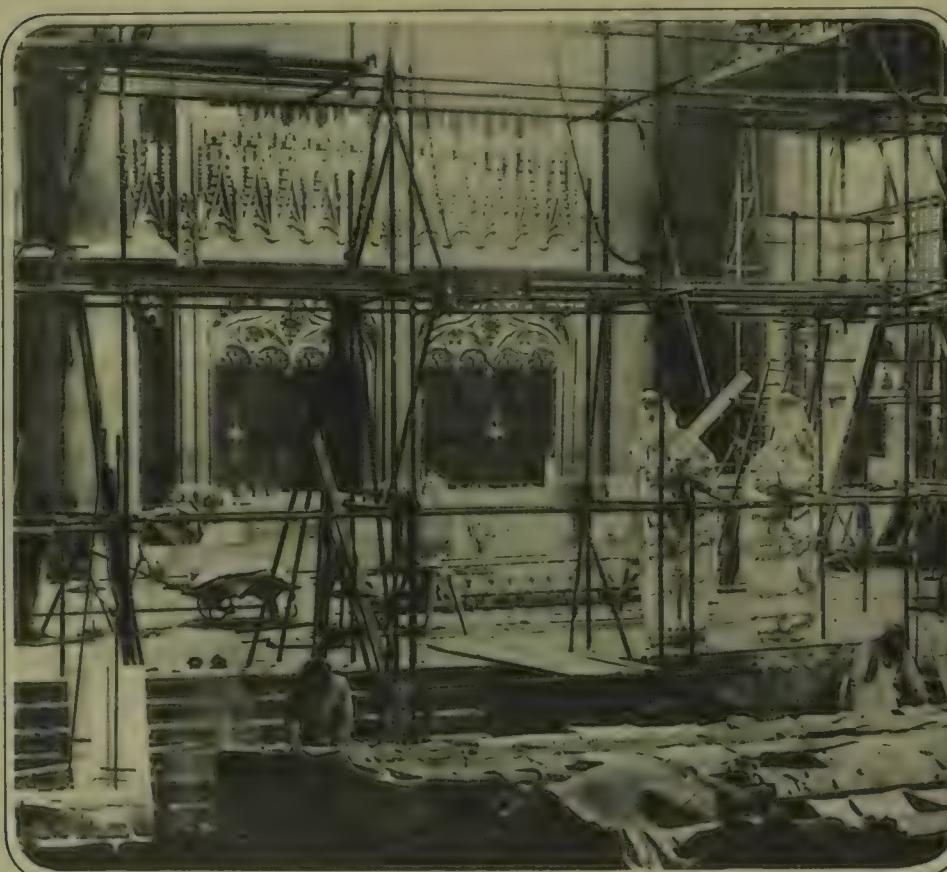


IN THE THICK OF A JAPANESE AIR-RAID ON SOOCHOW, SOME FIFTY MILES TO THE WEST OF SHANGHAI: AN AERIAL PHOTOGRAPH AT THE MOMENT OF ATTACK, SHOWING BOMBS BURSTING ON A CHINESE AERODROME, WHERE THE LANDING-PLACE IS SEEN MARKED BY A CIRCLE ON THE GROUND.

As noted in our last issue, under photographs of Chinese guns in the Woosung Forts, situated on the Whangpu River some eight miles north of Shanghai, Japanese aircraft began bombing the forts on February 3, when a direct hit was made on one of the guns. On the 7th the forts were again bombed by about twenty aeroplanes, while Japanese Marines landed to engage Chinese infantry, and war-ships also bombarded the forts. The Chinese entrenched themselves along the Woosung Creek, which later was crossed by the Japanese under a smoke-screen laid by their aeroplanes.—On February 23 it was

reported from Shanghai that nine Japanese aeroplanes had attacked Soochow, about fifty miles west of Shanghai, and dropped thirteen bombs. An Exchange message of the same date said: "Mr. Robert Short, an American airman, was killed when the Chinese aeroplane he was piloting was shot down by Japanese aeroplanes over Soochow." Another report stated that he had fought three Japanese machines, and when he crashed, the Japanese pilots dipped in salute, thinking they had encountered "the bravest Chinese." One of the Japanese airmen was wounded in the fight, and died later.

**THE LYCEUM TRANSFORMED INTO A "CATHEDRAL":
GOTHIC ARCHES AND NORMAN CLOISTERS FOR "THE MIRACLE."**



TRANSFORMING THE LYCEUM THEATRE INTO THE SEMBLANCE OF A CATHEDRAL FOR THE REVIVAL OF "THE MIRACLE": WORK IN PROGRESS ON THE CHOIR SCREEN AND ALTAR ON THE STAGE—SHOWING TWO STATUES (SEEN ALSO IN THE RIGHT-HAND PHOTOGRAPH IN THE LOWER ROW).



GOTHIC ARCHES UNDER CONSTRUCTION IN PLACE OF THE BOXES TO THE LEFT OF THE STAGE (AS SEEN FROM THE AUDITORIUM): PILLARS, WITH AN ORGAN BEHIND THEM, BUILT ALONG THE SIDE OF THE STALLS.

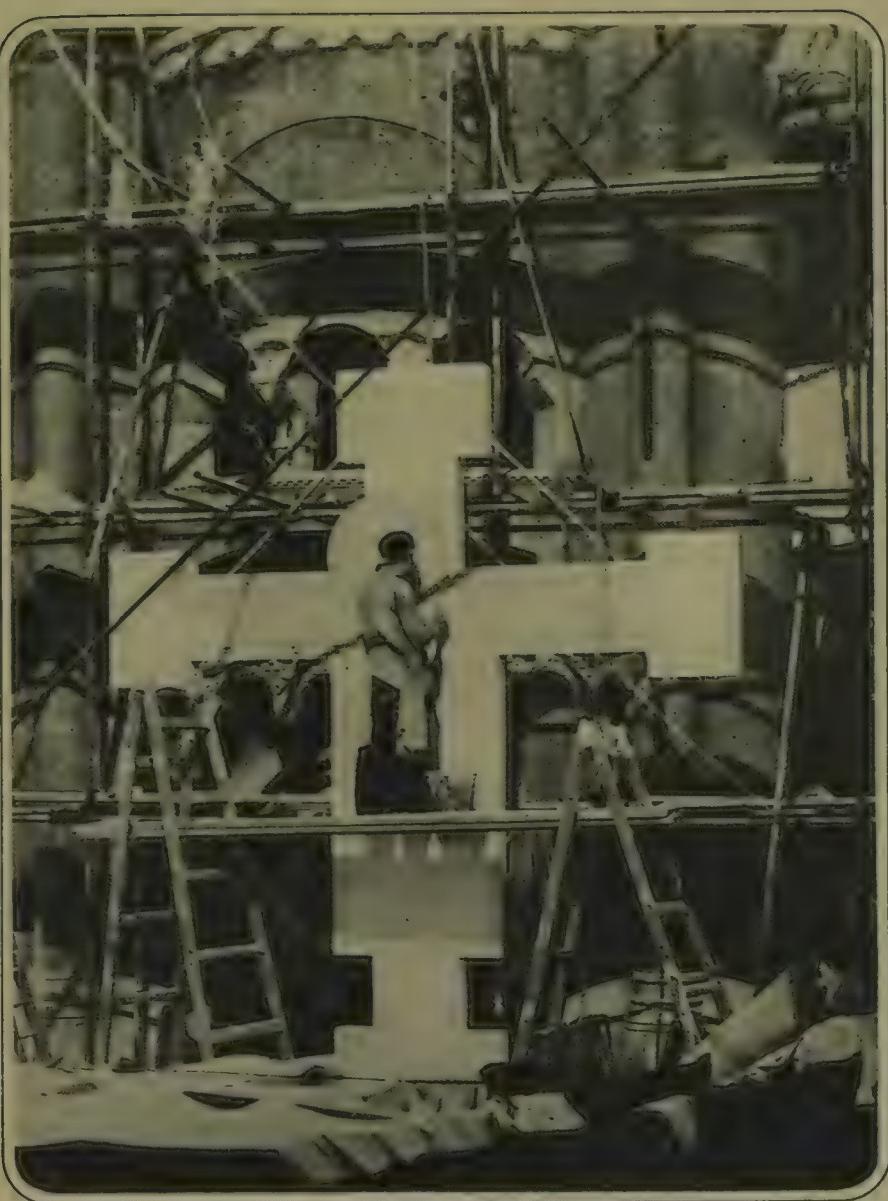


A CLOSER VIEW OF THE CHOIR SCREEN AND THE ALTAR CONSTRUCTED ON THE STAGE (AS SHOWN IN THE PHOTOGRAPH IMMEDIATELY ABOVE): A REMARKABLE REPRODUCTION OF ECCLESIASTICAL SCULPTURE FOR THEATRICAL PURPOSES.



PART OF THE VAULTED ARCHES THAT FORM A CLOISTER ALONGSIDE THE STALLS ON THE RIGHT: A REALISTIC IMITATION OF NORMAN ARCHITECTURE AT THE LYCEUM FOR THE PRODUCTION OF "THE MIRACLE."

The coming revival of "The Miracle," which Mr. Charles B. Cochran, in association with Professor Max Reinhardt, the original producer in Germany, hopes to present at the Lyceum early in April, will be one of the most interesting and picturesque productions ever seen on the London stage, for it has involved the transformation of the theatre into the similitude of a cathedral. In its new form, the staging will necessarily be on rather different lines from the famous presentation twenty years ago at Olympia, where the ampler space and the cathedral-like proportions of the building lent themselves readily to broad spectacular effects. "Above all things," said Mr. Cochran the other day, in discussing his new plans, "I don't want this to be a stunt show. Olympia necessitated huge crowds. That was a spectacle. This will be a play." As our photographs show, the metamorphosis of the Lyceum has been carried out with elaborate realism. To the left of the stage (looking at it from the auditorium) Gothic pillars replace the boxes and extend beside the stalls. Behind them is placed an organ. Similarly, to the right of the stage, the boxes are replaced by a Norman convent, with stained



A PAINTER AT WORK ON THE CROSS OF A GREAT 15-FT. CRUCIFIX TO BE SUSPENDED FROM THE PROSCENIUM ARCH: A PHASE OF THE METAMORPHOSIS OF THE LYCEUM THEATRE INTO A CATHEDRAL.



A LATER PHASE IN THE PREPARATION OF THE CRUCIFIX: MR. C. MARTIN, THE ARTIST, AT WORK ON THE FIGURE OF CHRIST—SHOWING (BEYOND) A NORMAN CLOISTER BUILT TO THE RIGHT OF THE STAGE IN PLACE OF THE BOXES.



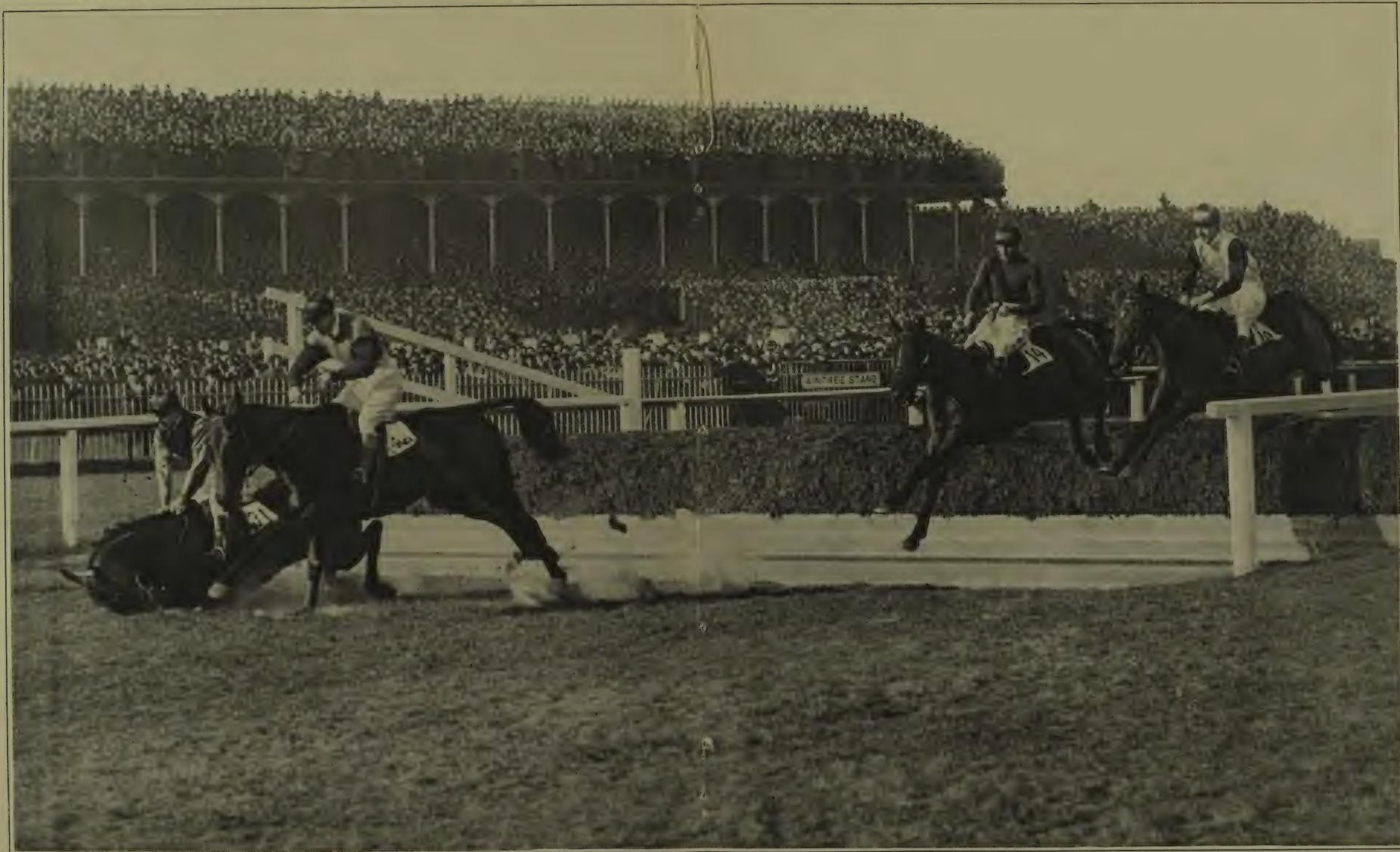
A CATHEDRAL PULPIT CONSTRUCTED ON THE STAGE OF THE LYCEUM THEATRE AS PART OF THE SETTING FOR "THE MIRACLE": CRAFTSMEN AT WORK ON THE ADJOINING PILLAR AND THE STAIRCASE.



STATUES OF THE VIRGIN MARY (ON THE LEFT) AND ST. JOHN: TWO FIGURES (DOUBLE LIFE-SIZE) SPECIALLY MADE FOR THE PRODUCTION (SEEN ALSO STANDING NEAR THE CHOIR SCREEN IN THE LEFT-HAND PHOTOGRAPH IN THE UPPER ROW).

glass windows. On the stage itself has been constructed an altar and finely sculptured choir screen, near which stand statues, of twice life-size, representing the Virgin Mary and St. John. From the proscenium arch will be suspended a great Crucifix, measuring 15 feet. The construction of the cathedral and convent has involved the disuse of all the boxes and thirty of the stalls, while in the gallery 100 seats have been removed to make room for a platform for the orchestra and organ-swell box. The architectural work has been designed by Professor Oskar Strnad (pronounced Strennad), a well-known Viennese architect, assisted by Herr Augenfeld. The theatrical contractor, Mr. John Brunsell, has described the work as his biggest undertaking since the Wembley Exhibition. The costumes have been designed by Mr. Oliver Messel, the young artist who did the scenes and dresses for "Helen!" The cast includes Lady Diana Duff Cooper in her former part as the Madonna, Miss Tilly Losch as the Nun, Mr. Norman McKinnel as the King, M. Massine as the Spielmann (in various disguises), Mr. Henry Vibart as the Bishop, Mr. Byam Shaw as the Prince, and Mr. Ivan Brandt as the Knight.

THE 1932 GRAND NATIONAL: A TRAGIC MOMENT IN A RACE THAT WAS MARRED BY A LOOSE HORSE.



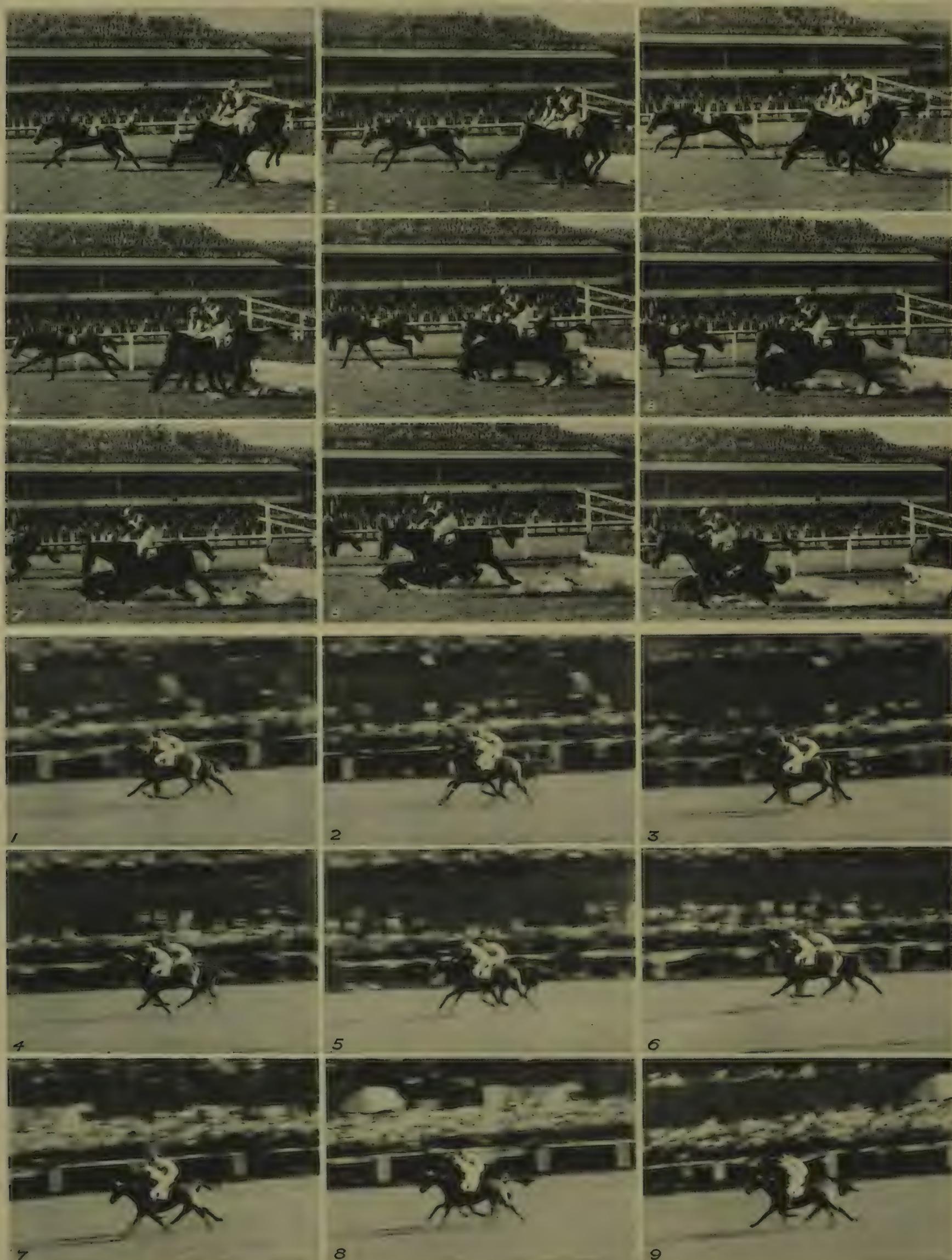
AT THE WATER JUMP; K.C.B. FALLING BY THE SIDE OF THE 50-1 WINNER, FORBRA, WHICH IS SEEN FOLLOWED BY NEAR EAST AND BY EGREMONT, WHICH FINISHED SECOND.

The Grand National Steeplechase was run at Aintree on Friday, March 18. It was won by Mr. W. Parsonage's seven-year-old gelding Forbra, ridden by J. Hamey and trained by Rimell. Mrs. Ireland's Egremont, ridden by Mr. E. C. Paget, was second; and Mr. W. H. Midwood's Shaun Gollin was third. Forbra started at 50 to 1 against in the Ring, and at 95 to 1 on the totalisator. Egremont started at 33 to 1; and Shaun Gollin at 40 to 1. The race, as a whole, was marred by a loose horse (at the moment of writing it is uncertain whether it was Pelorus Jack or Gibus) which ran down in front of the

Anchor Bridge fence and thus caused a number of horses to be pulled up, with the result that they were put out of the race. With particular regard to our picture, it may be noted that, most unfortunately, K.C.B. broke a leg when it fell and had to be destroyed. This fall is also illustrated in our cine-photographs of the Grand National on the next page. There was, of course, unusual interest in the event, owing to the fact that the fortunes of so many holders of tickets in the Irish Hospitals "Sweep" were at stake. In point of fact, as we noted last week, the "Sweep" prize money on this occasion amounted to £2,239,477.

THE GRAND NATIONAL ANALYSED BY THE MOTION-PICTURE CAMERA.

REPRODUCTIONS BY COURTESY OF PATHÉ SUPER-SOUND GAZETTE—PATHÉ PICTURES, LTD.



TWO PHASES: K.C.B. FALLING; AND FORBRA AND EGREMONT RUNNING SIDE BY SIDE TO FINISH FIRST AND SECOND.

The sequence of the action in each of the two series of photographs is indicated by the numbers.

As we note under our double-page photograph, K.C.B. fell at the water jump in the Grand National, broke a leg, and had to be destroyed. Then began a great duel: as the "Times" had it, "going out into the country for the second time, Egremont and Forbra, side by side, led from Near East, with Shaun Goilin and

Annandale not far behind them. By the time that the Canal Turn was reached Egremont and Forbra, still close together, were out clear with a lead of many lengths. . . ." Altogether the race was most thrilling; and all the thrills were captured for the Pathé Sound Gazette, from which we make these reproductions.

THE SHORT-COURSE BOAT RACE: CAMBRIDGE'S NINTH SUCCESSIVE WIN.



THE START OF THE RACE OPPOSITE THE LONDON ROWING CLUB; SHOWING THE CLUB FLAG-POLE WHICH SUPPLANTED THE UNIVERSITY STONE AS THE STARTING-POINT: THE OXFORD CREW GETTING OFF A LITTLE QUICKER THAN THEIR OPPONENTS.



THE FINISH: CAMBRIDGE WINNING THE RACE BY FIVE LENGTHS IN 19 MINUTES 11 SECONDS—PROBABLY THE FASTEST UNIVERSITY CREW SINCE THE WAR; WELL STROKED BY LUXTON, A WORTHY SUCCESSOR TO BROCKLEBANK.

The University Boat Race was rowed on March 19 over a shortened course of four miles, the starting-point being 400 yards further up-stream than usual, opposite the flag-post of the London Rowing Club. The alteration was made advisable by the works now in progress for the reconstruction of Putney Bridge, which have resulted in dangerous eddies at the traditional starting-point of the race. Cambridge won the toss, and, choosing the Surrey station (which the shorter course rendered more advantageous than usual, since it diminished the effect of the Fulham corner), won a fast race by a margin of five lengths. Their

victory marks the ninth consecutive Cambridge win. Oxford have on two previous occasions completed nine successive wins, once in 1869 and again in 1898, but neither University has ever yet won for ten years in succession. Cambridge have now won forty-three times to Oxford's forty, the race in 1877 being a dead-heat. The Oxford crew this year, though definitely outclassed, rowed a brave race and held a slight lead for the best part of a mile. After that Cambridge went away, and the sheer determination which had kept Oxford on terms for so long did not avail them to answer Luxton's spurts.

PERSONALITIES OF THE WEEK:



THE LATE SIR WILLIAM R. SMITH; AN AUTHORITY ON HYGIENE.

Sir William R. Smith died on March 17; aged eighty-two. He was sometime Principal of the Royal Institute of Public Health; was vice-chairman of the old Metropolitan Asylums Board, 1910-13; and Sheriff of London, 1918-19. He served as Colonel R.A.M.C.(T.) during the war, as specialist sanitary officer.



IRISH FREE STATE TROOPS REVIEWED FOR THE FIRST TIME BY A REPUBLICAN MINISTER, ONE WHO FOUGHT AGAINST THE FREE STATE: MR. FRANK AIKEN TAKING THE SALUTE. St. Patrick's Day, notable this year for being the fifteenth centenary of the landing of the Saint in Ireland, passed without serious disorder in the Free State. The event of the day in Dublin was the march-past of the Free State Army. After High Mass in the pro-Cathedral, Mr. Frank Aiken, Minister for Defence, who was accompanied by Mr. Sean Lemass, Minister for Industry and Commerce, took the salute from the marching troops at College Green. Many expected some sort of demonstration from the Irish Republican Army, as this was the first time a Republican Minister had taken the salute from the Free State Army; but nothing of that sort occurred. Other illustrations are on page 485.

RECENT EVENTS OF NOTE.



COMMANDER COCHRANE: THE NEW CONSERVATIVE M.P. FOR DUMBARTON.

In the Dumbarton by-election, Commander A. D. Cochrane (Unionist) was successful by a majority of 3045 over his Labour opponent. The Communist candidate, having polled less than one-eighth of the total votes cast, forfeited his deposit. Commander Cochrane referred to his majority as a sign that the country supports the National Government.



ENGLAND WINS THE CALCUTTA CUP: THE ENGLISH RUGBY FOOTBALL TEAM THAT BEAT SCOTLAND

BY TWO GOALS AND TWO TRIES TO A TRY.

England won the Calcutta Cup and drew level with Wales and Ireland in the international tournament by beating Scotland at Twickenham on March 19 by two goals and two tries (16 points) to a try (3 points). The match was made more exciting by the fact that Scotland scored the first try. (L. to r., standing) Dr. J. R. Wheeler (Ireland, Referee), R. A. Gerrard, R. G. S. Hobbs, J. McD. Hodgson, N. L. Evans, C. Webb, and A. Vaughan-Jones. (L. to r., seated) R. J. Longland, G. C. Gregory, D. W. Burland, C. D. Aarvold (Captain), B. H. Black, T. W. Brown, W. Elliott. (Seated on ground, left) C. C. Tanner (right), B. C. Cadney.



THE LEAGUE OF NATIONS MANCHURIA COMMISSION IN TOKIO: A GROUP

AT THE JAPANESE FOREIGN MINISTRY.

The League of Nations Manchuria Commission arrived in Tokio on February 29 and spent a day in official calls. Lord Lytton, the Chairman, made a speech to the Japanese Press, which is reported as having made a favourable impression. The names of those seen here are (below; l. to r.) Lord Lytton; Mr. Kenkichi Yoshizawa, Japanese Foreign Minister; Count Luigi Aldrovandi-Marescotti (Italy); and Dr. Heinrich H. Schnee (Germany); and (above) General Franck R. McCoy (U.S.A.); General H. Claudel (France); and Mr. Robert Haas, the secretary.



MR. JUSTICE WRIGHT; A NEW LORD OF APPEAL IN ORDINARY.

Appointed to succeed Lord Dunedin as Lord of Appeal in Ordinary, as from April 5. Lord Dunedin is retiring. Mr. Justice Wright, a Judge of the High Court of Justice, King's Bench division, since 1925, was born in 1869, was called to the Bar by the Inner Temple in 1900, took "silk" in 1917, and was made a Bencher of his Inn in 1923.



PRINCESS ELIZABETH'S MINIATURE COTTAGE, SINCE DESTROYED BY FIRE, BEING PRESENTED TO THE DUKE OF YORK AND THE DUCHESS OF YORK (SEEN ON THE EXTREME RIGHT). Princess Elizabeth's miniature cottage, which was given her by the Welsh nation, was seriously damaged by fire at Llandogo in the Wye Valley, while it was being transported from Cardiff to London by steam lorry. It is here seen when the Duke and Duchess of York went to Cardiff to receive it from the Lord Mayor. The gift was intended as a surprise for Princess Elizabeth's sixth birthday. The house, which, it is stated, was insured for £750, will be immediately rebuilt. Readers may remember that it was illustrated by us in colour, and with a sectional drawing, on September 12, 1931.



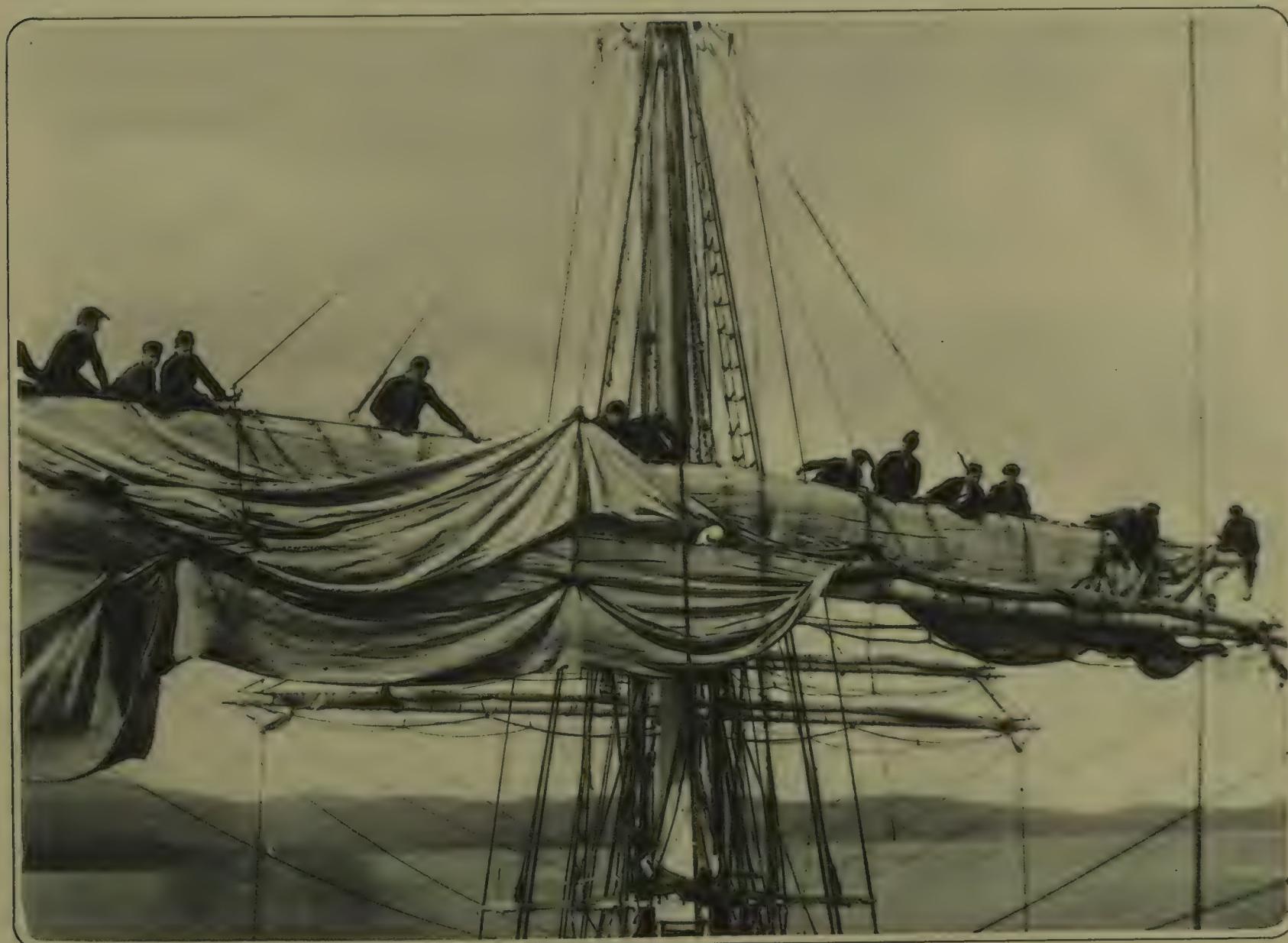
THE DEATH OF A FAMOUS FRENCH EXPLORER: THE LATE M. HAARDT.

M. Haardt died on March 16, aged 47, at Hong Kong. He was the leader of three Trans-continental expeditions with Citroën Kegresse caterpillar-track cars, the last of which has been illustrated by us from time to time. In 1928 he reached Lake Chad from Algeria. His latest expedition was planned from Beirut to Pekin, and thence to Saigon.

NAVAL TRAINING IN SAIL: A DRAMATIC INSTANCE OF ITS VALUE.



A STEAMSHIP DEPRIVED OF HER PROPELLER BY A STORM BROUGHT A THOUSAND MILES INTO PORT UNDER CANVAS IMPROVISED BY HER COMMANDER, WHO HAD RECEIVED A TRAINING IN SAIL: THE 5310-TON S.S. "NORFOLK," OF THE FEDERAL HOUDLER SHIRE LINE, COMMANDED BY THE LATE CAPTAIN F. W. CORNER, R.N.R., AS SHE APPEARED ON ARRIVAL AT FREMANTLE, WESTERN AUSTRALIA, IN 1906.



A TYPICAL EXAMPLE OF TRAINING IN SAIL: WORK ABOARD THE "MEDWAY" (FORMERLY USED UNDER A SCHEME INITIATED BY THE LATE SIR THOMAS DEVITT AND LORD BRASSEY)—FURLING THE MAIN UPPER TOP-GALLANT SAIL IN PORT.

The upper photograph given above emphasises the force of the recent speech by the First Lord of the Admiralty (Sir Bolton Eyres-Monsell), in which he urged the revival of sailing-ship training in the Navy, as recorded in our issue of March 12, with photographs of work aboard "windjammers" in storm or calm. The incident here illustrated was cited in a subsequent letter to the "Times" by Messrs. Devitt and Moore, the well-known shipowners, who recalled their own former systems of training in sail for officers of the Merchant Service, first in the "Medway," and (after she was acquired by the Government in 1918 under the Defence of the Realm Act) in the "St. George." The scheme was eventually abandoned. "As an instance of the value of a sailing-ship training

[the letter states] we would mention the well-known story of the steamship 'Norfolk,' owned by the Federal Houlder Shire Line, under the command of the late Captain F. W. Corner, R.N.R. (an old cadet, officer, and captain in our sailing training-ships). In May 1906, the 'Norfolk' left Durban in ballast, and during some heavy weather lost her propeller. Corner sailed her to Fremantle, nearly 1000 miles, in eleven days, using derrick booms for yards and tarpaulins and awnings for sails, and brought her safely into port, thus avoiding a very heavy salvage claim. The photograph of the 'Norfolk' as she arrived at Fremantle may be seen at Messrs. Leggatt Bros., 30, St. James's Street, and at the Parker Galleries, 28, Berkeley Square."

SPLENDID NEW EXAMPLES OF SASANIAN ART: SCULPTURAL

PHOTOGRAPHS SUPPLIED BY ARTHUR UPHAM POPE, ADVISER IN ART TO THE PERSIAN GOVERNMENT AND

large-scale designs, a large arched gate decoration, and many more small units of the once beautifully ornamented buildings, were scattered about in the colonnade. The most spectacular of the remains are those of several great columns (Figs. 5 and 6 above), six feet in diameter, encased in shells of ornated stucco. These belonged to the portico of the building unearthed, which formed the propylon of an extensive palace. The facade is flanked by wing walls, and the portico and gate-house have a pavement of sharply outlined stucco slabs. The preserved wall-fragments are built of several rows of square bricks, larger than those used in constructions of the Islamic period. In addition to the impressive white stucco ornamentation, the building was decorated with polychrome paintings. Two large patches of wall-facing pictured

(Continued below.)



FIG. 1. A SMILING PRINCESS WITH A NECKLACE OF PEARLS AND A JEWELLED CLASP: A PORTRAIT-LIKE PLAQUE, WHOSE CORNER LEAF PATTERNS INDICATE THE ORIGIN OF AN ELEMENT IN ISLAMIC ARABESQUE.

THE important discovery in northern Persia illustrated by the above photographs is described in an article on the succeeding page by Mr. Upham Pope, and the illustrations are numbered according to his references. In the current number of the Pennsylvania Museum "Bulletin," in which appeared several of the photographs shown here, we are enabled to reproduce, is given the following account of this very interesting excavation and its results: "A Persian palace of the Sasanian period (about 220 to 650 A.D.) has been uncovered at Tepe Hesar, near Damghan, by the Joint Expedition to Persia conducted by the Pennsylvania Museum of Art and the University Museum. A full report

(Continued below.)



FIG. 2. A SYMBOL (NOT YET IDENTIFIED) SET WITHIN A PEARL CIRCLE: ONE OF MANY FINE STUCCO PLAQUES FROM A PALACE OF THE SASANIAN PERIOD (220–650 A.D.) FOUND AT DAMGHAN, IN PERSIA.

parts of a horse, with the harness ornamented with rosettes and flowing ribbons. Copper coins found (when treated for comparison with the stucco) give an indication of the date of the building, which can be compared, as to its design, with the earlier Parthian remains found at Dura and Assur and with the Persian palace recently unearthed at Kish." The discoveries at Kish were made by the Oxford—Field Museum Expedition to Mesopotamia, and were illustrated in this paper last year, as mentioned in our introductory note to Mr. Pope's article.



FIG. 3. A STAG DRINKING—THE WATER BEING INDICATED BY AN S-SHAPED RIPPLE PATTERN, AN OLD SUMERIAN WATER-CLOCK; A REALISTIC ANIMAL SCULPTURE IN HIGH RELIEF FROM DAMGHAN.



FIG. 4. THE BOAR'S HEAD: A VIGOROUS RENDERING IN DEEPLY CUT RELIEF, OF AN ANIMAL WHICH WAS A FAVOURITE QUARRY OF SASANIAN HUNTERS, FROM A FREIZE ON THE PALACE ENTRANCE AT DAMGHAN.

of the finds has been received from Erich Schmidt, Field Director of the Expedition. He describes "eighteen or nineteen plaques, each picturing a well-sculptured boar-head" (e.g., Fig. 4), a series with "a human bust with diadem and necklace and floating ribbons," a series with a *tamga*, doubtless the insignia of the builder, and a number of "stag plaques" (e.g., Fig. 3), the animals with powerful body and antlers. Individual stonemasons, with grape-vine ornaments (Fig. 9, page 484), terraced cornice fragments, sections of archivolts (Fig. 8) with attractive leaf-patterns, capitals with

(Continued above.)

ORNAMENT FROM A RECENTLY FOUND PALACE AT DAMGHAN.

ADVISER IN PERSIAN ART TO THE PENNSYLVANIA MUSEUM. (SEE HIS ARTICLE ON THE FOLLOWING PAGE.)

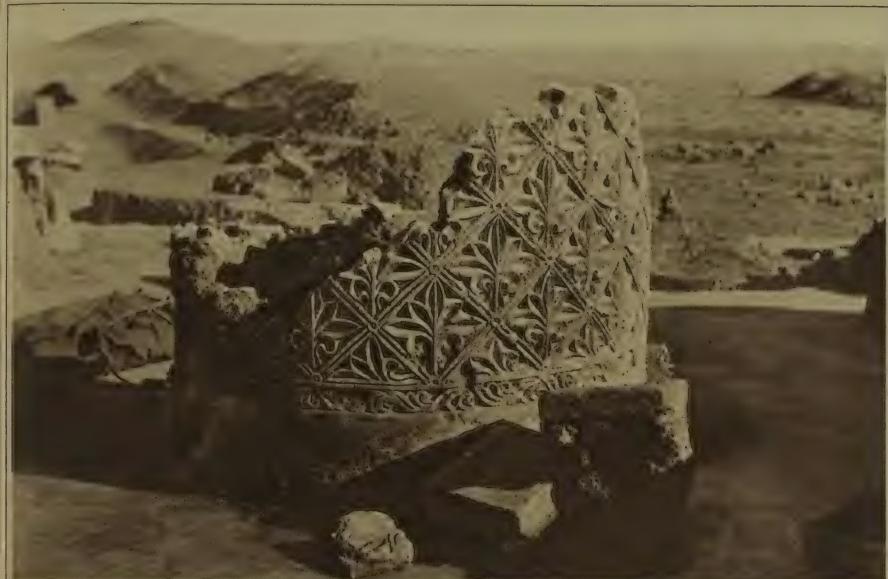


FIG. 5. A FRAGMENT OF ONE OF THE GREAT COLUMNS AT THE ENTRANCE TO THE PALACE AT DAMGHAN: AN EXAMPLE OF RICHLY MODELLED STUCCO DECORATION IN A REPEATING PATTERN OF UNUSUAL DESIGN.



FIG. 6. PART OF ANOTHER COLUMN AT THE PALACE ENTRANCE SHOWING A PALMETTE OF NOVEL DESIGN: A TYPE OF PATTERN SUITED TO TEXTILE ORNAMENT AND PROBABLY SO USED BY THE SASANIANS, THOUGH NO TEXTILE EXAMPLES HAVE BEEN FOUND.



FIG. 7. ONE OF THE RAMS' HEADS SET IN RECESSES ON EACH SIDE OF THE ENTRANCE TO THE SASANIAN PALACE DISCOVERED AT DAMGHAN; A FINE SPECIMEN OF THE ROBUST ANIMAL SCULPTURE FOUND IN ALL PERIODS OF ANCIENT PERSIAN ART.

"In addition to guardian lions on either side of the gate," writes Mr. Upham Pope in a note on this photograph, "there were also rams' heads set in recesses—admirably decorative, yet with the same robust vitality of animal portrayal that had marked Iranian art from its beginnings in prehistoric times."

Mr. Upham Pope, who was a Director of the Persian Art Exhibition held at Burlington House in 1930, and, as our readers will recall, contributed to our pages an interesting series of illustrated articles in connection therewith, here describes an important new discovery, made in Northern Persia by the joint expedition of the Pennsylvania Museum of Art and the Museum of the University of Pennsylvania. Our illustrations are numbered in order from Fig. 1 on page 482 to Fig. 9 on this page, corresponding with the author's references. It will be noted that some of the Sasanian reliefs found in the palace at Damghan closely resemble in style those of the same period discovered last year at Kish by the Oxford—Field Museum (Chicago) Expedition, under Professor Stephen Langdon, and illustrated in our issues of February 14, March 7, and April 25, 1931. Much earlier forms of Persian art, in prehistoric times, were dealt with in three illustrated articles by Professor Ernst Herzfeld in "The Illustrated London News" of May 25, June 1, and June 8, 1929. These dates may perhaps be useful to students of the subject.

THE artistic remains of the Sasanian epoch (220–650 A.D.) are scanty, but impressive. A few textiles, simple, but rich in colour and magnificent in design; some noble bronze vessels of challenging shape; some silver plates with figures of uncommon force and splendour, in high relief; the ruins of a few mighty monuments with colossal brick vaults, are the witnesses of one of Persia's greatest periods and of an artistic epoch that has influenced the whole world. For its own quality, and because of what it has contributed, particularly to Byzantium and to the Romanesque and Gothic architecture and ornament, more knowledge about this period has been eagerly awaited.

Fragments of Sasanian stucco panels that have been found in two places in Northern Persia, and meagre remains of decorative patterns that de Morgan was able to record when he studied the ruins of Kasr-i-Shirin, as well as the majestic rock carvings in the south and west, gave assurance that in architectural ornament the Sasanians were capable of

NEW RELICS OF A GREAT PERIOD IN PERSIAN ART:

THE DISCOVERY OF A SASANIAN PALACE AT DAMGHAN IN NORTHERN PERSIA:
RICH TREASURES OF SCULPTURE AND ARCHITECTURAL DECORATION.

By ARTHUR UPHAM POPE, Adviser in Art to the Persian Government, and Adviser in Persian Art to the Pennsylvania Museum. (See Illustrations on the two preceding Pages.)

achievements of the highest order. This estimate has recently been confirmed by the disclosure of three Sasanian palaces at Kish, by Watelin, of the Oxford—Field Expedition*, the discoveries of stucco ornament by the German Expedition to Ctesiphon in 1929; by further finds of the German-American Expedition which is continuing the work, and by the material that has been brought to light by Rice and Reitlinger at Hira. All this work has now been supplemented in a brilliant way by the finds of the Expedition of the Pennsylvania Museum and the University Museum, two Philadelphia institutions working jointly at Damghan under the direction of Dr. Erich Schmidt.

This expedition first uncovered some prehistoric material of great interest and importance, which will be reported in *The Illustrated London News*. In the course of this work, a promising-looking mound in the neighbourhood attracted Dr. Schmidt's alert attention, and a preliminary test brought up some beautiful stucco ornament in sufficient quantity to indicate the presence of an important structure. The finds warranted the concentration of all the expedition's forces on the new site, and in a short time an area of 3200 metres was cleared, revealing an admirably planned palace structure, with a central colonnaded hall about thirty metres long, and with a complex of chambers and rooms extending diagonally on either side from the main axis. The building was constructed, as was usual, of burnt brick and sun-baked brick, the latter having, of course, pretty much disappeared. The main hall was vaulted and carried parallel rows of eight columns, four on each side, each column nearly six feet in diameter and set in from the side wall, thus providing aisles on either side approximately six feet in width.

The entrance must originally have been impressively beautiful. The portal, with its triple arched recesses, was flanked by large columns, apparently with life-size sculptured lions as guardian deities. The columns were covered to a height of six feet with richly modelled stucco ornament (Figs. 5 and 6). The arches, soffits, door-frames, friezes, and cornices were equally rich. At the corners seem to have been small towers or turrets, for observation or defence. The interior

red, blue, carmine, white, and ochre. A group of fragments show a horseman at full gallop, recalling many of those on the Sasanian plates.

Some of the friezes were composed of rows of square plaques containing boars' heads (e.g., Fig. 4)—an animal which the Sasanians particularly loved to hunt. The boars' heads closely resemble those of the stucco panel in the Pennsylvania Museum, which were recovered from the remnants of a Sasanian palace near Varamin in 1920, and a similar boar's head plaque in the Art Institute of Chicago. With the latter was found the head of a Sasanian king with a crown of Kobad II., who ruled at the end of the fourth and the beginning of the fifth century. The Damghan boar's head (Fig. 4) is more vigorously rendered and seems to be deeper cut. Other plaques contain portrait figures of a smiling Sasanian queen or princess (Fig. 1), wearing a triple pearl necklace,



FIG. 8. A FRAGMENT OF AN ARCHIVOLT FROM THE DAMGHAN PALACE: ONE OF THE BEAUTIFUL DESIGNS INDICATING THE ORIGIN OF ISLAMIC PATTERNS IN SIXTEENTH-CENTURY PERSIAN CARPETS.

"Many of the arch entrances in the palace at Damghan were of special richness and beauty. This example shows an adaptation of the wreath and palmette motive of unusual character and beauty. It is a very important document in the development of Persian ornament."

the hair bound with a simple fillet. These plaques are framed in a rich four-lobed leaf of Hellenistic character, which was a common ornament in the West down to mediaeval times. Other plaques contain Sasanian symbols which have not yet been identified (e.g., Fig. 2), but which may throw an important light on the date of the building.

The ornaments of some of the archivolts (e.g., Fig. 8) are particularly beautiful, and clearly indicate unsuspected origins of certain Islamic patterns that were common in Persian sixteenth-century carpets, the exact nature of which has hitherto been obscure. A few animal sculptures in high relief are of notable quality, especially a stag drinking, the water being indicated by the simple S-shaped patterns which were an old Sumerian water symbol (Fig. 3).

Near-by, Dr. Schmidt found a pavilion with slender columns, a type of structure that has been in high favour in Persian gardens ever since. It had been thought that these garden pavilions were a Chinese importation in mediaeval times, but Dr. Schmidt's finds, which comport well with what we know of the Sasanian interest in gardens, would seem to give independence to Persia in this regard. It is too early to assign a date to the monument. Some badly-corroded coins will probably decide the question.

The palace has historical as well as artistic interest. The important Sasanian structures have all been found in the south and west, from which it was concluded that the Sasanian culture was much less developed in the north and east. This recent find shows a rich and sophisticated architecture much farther to the north-east than anything previously known; and while the palace, so far as it has been uncovered, does not seem to vie in size with the colossal structures of Ctesiphon, Kasr-i-Shirin, and Chahar Takun, none the less it is a proof that Damghan was an important Sasanian centre which was occupied by someone of high rank. The honours for the discovery go first to Dr. Schmidt for his alert observation and his rapid but accurate and systematic excavation; and to Mrs. William Boyce Thompson, whose generosity largely made possible this phase of the expedition's work, supplementing the other contributions from patrons of the two American museums.



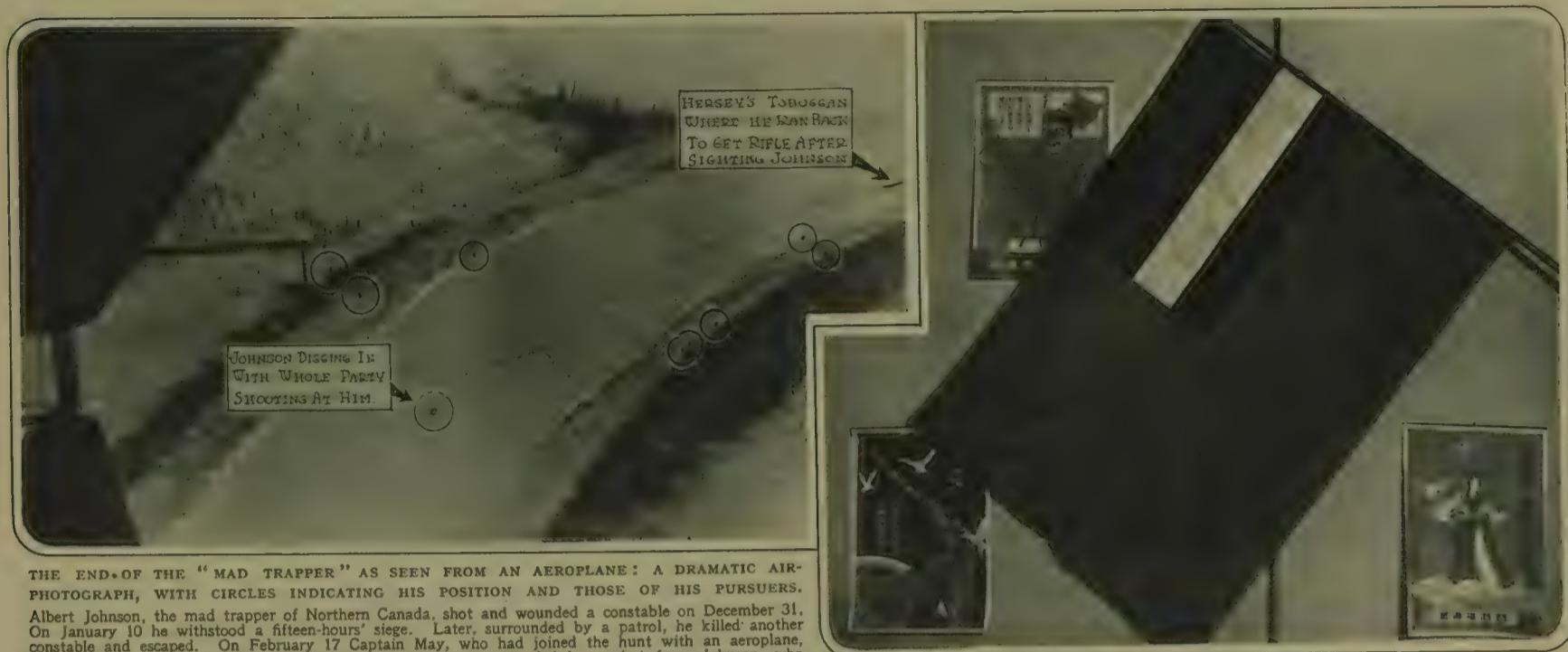
FIG. 9. A RICH AND HIGHLY ORIGINAL EXAMPLE OF ACANTHUS AND VINE PATTERN AS ADAPTED BY THE PERSIANS: A MOTIVE WHICH, LIKE MANY OTHERS IN SASANIAN ART, BECAME VERY IMPORTANT FOR LATER ISLAMIC DESIGN.

All Photographs on this Page supplied by Mr. Arthur Upham Pope.

was lavishly enriched by stucco ornament of splendid quality, giving us a few patterns somewhat new in the history of Sasanian ornament. The walls were evidently covered with rich mural paintings in purplish

* Reported in *The Illustrated London News* of February 14, March 7, and April 25, 1931.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



ST. PATRICK'S DAY CELEBRATIONS IN DUBLIN IN THE YEAR OF HIS FIFTEENTH CENTENARY: TROOPS ATTENDING MASS ON THE PARADE GROUND AT COLLINS BARRACKS.

St. Patrick's Day, March 17, was celebrated throughout Ireland with special observances and intensified fervour, by reason of the fact that 1932 is the 1500th anniversary year of the Saint's landing on Irish shores. In Dublin the event of the day was the march-past of the Free State Army. Mr. de Valera and most of his Ministers attended High Mass at the Pro-Cathedral in the morning. Later the Minister for Defence took the salute. It was the first time a salute

THE NATIONAL FLAG OF THE NEW STATE OF MANCHURIA: A BANNER THE HOISTING OF WHICH CAUSED A REVOLT AT SAKHALIAN.

The ex-Emperor of China (as noted in our last issue) was formally installed as Chief Executive of the new State of Manchuria (now named Manchukuo), on March 9, at Changchun, the city chosen as its capital. On the following day, according to reports from Moscow, the Chinese garrison at Sakhalian revolted, in protest against the hoisting of the new Manchurian flag. On the 17th it was reported that insurgents had captured the town of Petuna.



THE MARCH-PAST OF THE IRISH FREE STATE ARMY IN DUBLIN ON ST. PATRICK'S DAY: ARMoured CARS IN THE PROCESSION.

from the Free State Army had been taken by a Republican Minister, and some demonstration had been anticipated from the Irish Republican Army. There was no incident, however.



THE NEW FORCE OF WOMEN POLICE IN INDIA: A DETACHMENT AT DELHI; WITH THE CHIEF WOMAN CONSTABLE.

We here illustrate a squad of one of the first Women Police forces to become effective in India. They are seen leaving the barracks in Delhi with the Chief Woman Constable. It is noticeable that they are carrying serviceable sticks. It can easily be seen how the Women Police force formed by this novel experiment will give the authorities new advantages in dealing with pickets composed of women of good class, and disturbances in which women are concerned.



AFTER A PET LEOPARD HAD KILLED HER CHILD IN A BERLIN FLAT: FRAU SCHARRIES IN COURT; AND (BEHIND, SEATED) THE BEAST'S OWNER WITH ITS SKIN.

A pet leopard which was being kept in a flat in Berlin broke its chains, and killed an eighteen-months-old baby. As a result, the owner of the leopard, an explorer and painter named Hugo von Othengraven, was recently stated to have been sentenced to one year's imprisonment for manslaughter. Frau Scharries, mother of the dead baby and von Othengraven's charwoman, was injured while attempting to rescue her child.

The World of the Cinema.

By MICHAEL ORME.

"WAR IS HELL."

A NOTHER war-film? It takes no effort of the imagination to apprehend the words on many lips, to sense a reluctance even amongst ardent film-goers to face once again the harrowing pictorial reconstruction of war's terrors, its memories, its tragic and devastating futilities. But the German director, Viktor Trivas, has given to the world in "War is Hell" (Marble Arch Pavilion) a production so new in nearly all its aspects that to miss seeing it is to remain unaware of a momentous contribution to screen-art, and deaf to a message which, in its sincerity, is deeply moving.

I have said that the picture is given "to the world," and I have used the words deliberately. For the very essence and soul of this film is its internationality. Its subject is not approached from the individual, or even the purely national, point of view. Professor Gilbert Murray, in a few simple and appreciative words spoken as a foreword to the picture, touches the keynote in saying: "Five men in a dug-out. Five Men or five Nations?" Nor is that little group of soldiers flung by the spate of battle into the shattered shelter of a ruined trench limited to five nations, for with an inspired touch—one of many—Trivas has added to the German, the Frenchman, the Englishman, and the coloured step-dancer, a Jew, citizen of every country, robbed of hearing and of speech by

thus recalling the caption of silent days. There is, indeed, abundant use of silent technique in the purely pictorial illumination of the theme, but it has acquired an edge and a freshness of attack which from first to last give a novel

"Woman of Paris," though it made him famous, did little more in reality than lay down the very definite lines on which his future success was to be achieved—those "man-of-the-world" rôles, a little naughty, a little cynical, emotionally ephemeral, caustically humorous, that very soon became somewhat tiresome in their sameness. To have seen Menjou once was to have seen him always, a type actor if ever there was one, whose appeal was mainly to those feminine members of his audiences who found in his sophisticated philanderings, his satirical chivalry, the piquant blarney derived from his Franco-Irish ancestry, something that stimulated superficial intelligence as well as romantic emotion. With the coming of dialogue, his hold at first seemed to have lost its grip. In his first talking-picture, "The Easiest Way," with Constance Bennett—a novelettish film in which Menjou was cast as a conventional "villain"—the eloquence of gesture, of raised eyebrows, of sudden smile that had been so effective in silent pantomime was discounted by a curious impression of embarrassed unease that made of speech a handicap instead of a fuller means of histrionic expression. But this result was as shortlived as it was inexplicable. With "Fashions in Love," "The Parisian" (a film around the exploitation of which a veil of mystery still hangs), and other pictures that followed one another in rapid succession, Menjou the actor began to triumph over Menjou the star, adapting both himself and his more or less stereotyped parts to the new vehicle with the same easy assurance, the same suave *insouciance*, that stamped his silent technique.

Then came the brilliant *coup* on the part of Lewis Milestone in selecting Menjou, the typical screen Frenchman, the well-dressed dilettante, as the hard-headed, machine-minded, American editor of "Front Page." The choice was magnificently justified. Of all the remarkable aspects of that most remarkable film, the revelation of Adolphe Menjou was perhaps the most startling, and, from the point of view of the actor himself, the most significant. This portrayal revealed him in a new and, except to the intuitive perception of Lewis Milestone, unbelievable guise. Gone were the facile charm, the debonair manner, the deliberate, tenuous ease, the "so fascinating" accent. In their place was a forceful, vivid personality, so dynamic, so trenchant, that, were Menjou never to act again, his name would be for ever memorable among the fine performances of the screen. Since then, though in his latest and first English picture, "Two White Arms," recently presented at the Empire, he has reverted to the easy-going philanderings, the cynical egotism of the past, his acting of the husband divided between loyalty to an invalid wife and the absorption of new love in "Forbidden" shows yet another aspect of his newly discovered versatility. Into this characterisation of a weakling he has infused a tenderness that gives the illusion of strength, an emotional undercurrent that enlists pity and provokes understanding. Reading between the lines it would appear that M. Menjou is too much inclined to take the line of least resistance. Left to himself, he relies on his own personality, the tried and proven effect that long practice has rendered effortless. Spurred on by such directors as Lewis Milestone and Frank Capra, he becomes a character-actor both forceful and sensitive. Only a player of considerable reserves and pliability of temperament could have achieved, on such different planes, what he has achieved in "Front Page" and "Forbidden."



"SHANGHAI EXPRESS," AT THE CARLTON: ANNA MAY WONG AS HUI-FEI, AND WARNER OLAND AS HENRY CHANG, A EUROPEAN STATESMAN OF GREAT INFLUENCE.

The story of "Shanghai Express" centres round the meeting of two long-separated lovers, Madeline, notorious as "Shanghai Lily" (Marlene Dietrich), and Captain Donald Harvey (Clive Brook), a British Army surgeon. The scene is laid on the Shanghai express in a hazardous run through the rebel-infested interior. On board the express are also Hui-Fei, a well-educated Chinese girl, who is as notorious as Madeline; and Henry Chang, who quarrels with Dr. Harvey over the fair Madeline, and is eventually killed by Hui-Fei.

rhythm and an accumulative strength to the production. Trivas is not afraid of kinematic tricks. His wheeling platoons fade into soldiery of every nation within the compass of one shot. Yet withal he preserves a simplicity akin to the Russian school, and some of his pictorial impressions—the shadow of a Red Cross train falling athwart a peaceful field wherein a solitary old labourer is at work, or the figures of the five men lined up against the skyline—are unforgettable. The director

has restored the serious musical score to a position of paramount importance, and thereby achieves a tremendous emotional crescendo. The final sequence surges upwards to an apex of concerted movement, picture, and sound that is infinitely poignant, superlatively gripping. A photographic roughness here and there, arising from what I take to be an intentional avoidance of "studio" lighting, cannot be accounted a fault, since it adds to the sincerity which rings out clarion-clear in every foot of a remarkable picture, which should, it seems to me, have retained its original title of "No Man's Land."

ADOLPHE MENJOU.

Of silent-screen favourites to whom the talking film has brought renewed popularity, Adolphe Menjou is one of the few whose work in the new medium has revealed hitherto unsuspected ability to play, and succeed in, a different type of part from that which established his original reputation. Despite the fact that his acting experience dated back to the days when he became a member of a stock company on leaving Cornell University, and to two years' work in the Vitagraph and Paramount studios before the war, his first big part after the Armistice in Charlie Chaplin's



THE NEW GERMAN WAR-FILM, "WAR IS HELL": THE NEGRO (LOUIS DOUGLAS) AND THE FRENCHMAN IN A DUG-OUT IN NO MAN'S LAND. In "War is Hell" (which recently came on at the Marble Arch Pavilion) a group of five soldiers are thrown together by chance in the shelter of a ruined trench in no man's land during a bombardment. They are a German, a Frenchman, an English officer, a negro step-dancer, and a Jew, a citizen of every country, but robbed of speech and hearing by shell-shock. "The Jew," writes our film critic in an article on this page, "is the representative of all the peoples mute and helpless in the grip of a world disaster."



"SHANGHAI LILY," THE NOTORIOUS ADVENTURESS, AND CAPTAIN DONALD HARVEY, THE BRITISH ARMY SURGEON, IN "SHANGHAI EXPRESS": MARLENE DIETRICH AND CLIVE BROOK.

Marlene Dietrich and Clive Brook play opposite to each other in "Shanghai Express," the exciting story of intrigue and love in the disturbed Chinese interior which has just been presented at the Carlton.

shell-shock—the representative of all the peoples, mute and helpless in the grip of a world disaster.

The picture opens with sweeping vistas of fair tilted land, smiling townships, peaceful seas, and happy labour. Swiftly it picks up the five protagonists from their different homes and activities, passes from the tears of separation to the hysterical elation of martial music and waving banners. The nations send forth their conquering heroes with flowers and brave smiles; the flags flaunt and mingle until the black flag of grim reality blots them out. When we meet the five men again they are broken bits of humanity, creeping for momentary respite under cover. They are divided by race and speech; their uniforms label their enmity, with the exception of the Jew, who has discarded his military trappings. But they draw together in the universal language of the proffered cigarette, the exchange of wine and water bottles, the honest impulse of a helping hand. The negro artist, alien to them all, yet nearer to the eternal verities because he is an artist and because his is the childlike spirit of his race, is their interpreter. Through him they perceive all that they have in common—homes, wives, children, art. He dances to them, and they forget their quarrels. He becomes the voice of Nature—Pan with his pipes—and they take up his music, each in his own language. When the dreaded word which all have in common, "Gas!", rings through their lair, they succour each other in a peril which they share with the animals. Finally, they go forth together into no man's land, shoulder to shoulder, to batter and tear down the barbed wire entanglements in a fierce struggle towards freedom and a better understanding.

Trivas has handled the actual war-scenes with restraint and reticence; nor has he made use of sound or dialogue unless they are necessary to his purpose. Thus the opening chapters are almost entirely silent, and a spoken commentary (in English)—which is not, I think, a recent addition, since it dovetails with Hanns Eisler's admirable music—occasionally underlines the intention of a sequence.

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ALL the world knows and loves a Dresden Shepherdess—an adorable, slightly sentimental Little Bo-Peep with swirling skirts and a pretty simper; but perhaps not everyone knows what wonders and portents she and the other members of her family were when they first saw the light. It had been



1. A PORCELAIN "INCIDENT" THAT IS REMINISCENT OF AN EIGHTEENTH-CENTURY PRINT: A LADY WITH HER BLACKAMOOR AND BIRD-CAGE.

rumoured that one J. F. Böttger had succeeded—or was very near success—in discovering the philosopher's stone. He at once became an asset to Friedrich Augustus, Elector of Saxony and King of Poland, and also a danger. Whatever happened, such men must not be allowed to wander afield. Böttger was brought to Dresden in 1701, kept in custody, and told to make gold. He did not make gold, but in 1709 he announced that he could make true china—not the soft-paste porcelain of Europe, but a material similar to the hard-paste importations from the Far East, immense quantities of which adorned the galleries of the Palace and are still one of the glories of Dresden.

The following year, the great factory at Meissen was founded—and still exists. The process was carried out under the strictest surveillance, but it was impossible to prevent the workmen from escaping

and spreading the secrets of the factory all over Europe. The first city to set up a similar works was Vienna (1718), and as the years passed more and more German States found it essential to the dignity of their princeps to possess a factory which might vie with that of Meissen. Some even went as far as to imitate not only the style, but the famous mark—the crossed swords from the Arms of Saxony, used from 1725 onwards, generally in blue, rarely in gold, purple, or red.

Böttger died in 1719 at the age of thirty-seven. This is no place to follow the varying fortunes of the enterprise which is his memorial, but we may be allowed

a glance at the man who was, in a way, his co-partner, and without whose gaoler-like patronage Böttger would never have been heard of. Nobody ever has a good word to say for Friedrich Augustus

A PAGE FOR COLLECTORS. THE PRINCE AND THE ALCHEMIST.

By FRANK DAVIS.

of Saxony and King of Poland. He was a liar, he was a tyrant; he was elected King of Poland by bribery; and then was not clever enough to keep his throne; he squandered immense sums of money, was as proud as Louis XIV. of France, and enjoyed the company of the opposite sex as whole-heartedly as did our own Charles II.—in short, he was a failure as a monarch and a bad example as a man.

Yet, if he had only one-tenth of the brains of the French King, Augustus was determined to emulate Louis as a patron of the arts, and of all the money he lavished on mistresses and palaces, the comparatively small amount required to finance Böttger was as well invested on behalf of his people as the millions spent by Louis on the manufacture of tapestries at the Gobelins.

Incidentally, the Elector, in spite of the frowns of historians, must have possessed tact and a sense of humour, for on one occasion the most famous and most imperious of his mistresses, the Countess Cosel, demanded the immediate punishment of a Lutheran divine who had dared to refer to her in a sermon as Bathsheba. But he answered that "Preachers have one Hour every Sunday and Holiday, during which time they may speak whatever their thoughts suggest to them: that he could not

but straight from Olympus. Augustus himself (Fig. 4) takes on this mantle of wistful detachment, while if the identification of the devoted gentleman of Fig. 5 with the Elector and the lady with the Countess Cosel be correct, their mutual love-affair was the most decorous and elegant romance yet unearthed among the annals of European Courts.

The two children's heads of Fig. 3 are particularly charming, and, one imagines, were reliable portraits: they are said to be two of Augustus's many daughters. In Fig. 3 the Elector is again dressed in the Mason's apron, and is looking at a globe with a courtier. A very large class of figures consists of characters from Italian comedy, of which the Lady, Lover, and Harlequin of Fig. 2 is a good example, while the lady, nigger boy, and birdcage of Fig. 1 is a little gem of characterisation as well as of fine pottery.

The identification of the figures given above is based upon the inventory of the collection made at the time it was acquired many years ago: it is possible that further research may establish the identity of other groups and figures—that, for example, of Fig. 1—or find other attributions than those suggested above. It is scarcely necessary to point out that Meissen figures were often the models—and sometimes the despair—of our own factories at Chelsea and Bow;



2. ONE OF THE NUMEROUS GROUPS OF FIGURES FROM THE ITALIAN COMEDY PRODUCED AT MEISSEN: LADY, LOVER, AND HARLEQUIN.



3. TWO CHARMING HEADS OF CHILDREN IN MEISSEN PORCELAIN, THAT HAVE BEEN CLAIMED AS PORTRAITS OF TWO DAUGHTERS OF FREDERICK AUGUSTUS, ELECTOR OF SAXONY; AND (CENTRE) FREDERICK AUGUSTUS AND A COURTIER, BOTH IN MASONIC APRONS, STUDYING A GLOBE.

deprive them of that privilege, but that if any one was to be wanting in his respect to her out of those Hours, he would punish them according to their deserts."

It is not often that Meissen porcelain—for this is a more accurate term than Dresden—appears upon the market in England, and then only very rarely of the quality of the collection formed by the late Sir Ernest Cassel, which was inherited by Lady Louis Mountbatten and is to be sold at Brook House, Park Lane, by Messrs. Puttick and Simpson during the month of May, together with the other contents of the house.

It is the fashion in many quarters at the moment to complain that all eighteenth-century porcelain is more concerned with pretty extravagances than with formal design, and that European potters had but little sense of sculpture. It is true enough that no European potter ever produced anything so restrained and noble as a Sung Dynasty vase, but it is also true that it would never have occurred to him to try. One can hardly expect a man brought up amid a riot of rococo ornament to break away suddenly into stark simplicity. A fine burgundy is possibly a nobler wine than champagne, but the latter has extraordinary qualities; so has Meissen porcelain—a sparkle, a seductive charm, a lighthearted gaiety, a frivolous and engaging swagger. Even the seated figures give one the impression that they are only resting between minuets. Princes are fairy princes; women are not of flesh and blood,

so that not even the sternest partisan of English eighteenth-century porcelain can afford to miss the opportunity of studying this admirable collection: certainly no student of eighteenth-century manners will fail to pay it a visit. The ceramic enthusiast will go there of his own volition without any urging.



5. FREDERICK AUGUSTUS AND HIS MOST NOTORIOUS MISTRESS, COUNTESS COSEL, IN MEISSEN PORCELAIN: A STRIKING EXAMPLE OF THE POTTER'S SUCCESS IN MAKING SOMETHING ROMANTIC AND APPEALING OUT OF THE ILL-SPENT MOMENTS OF THE FRIVOLOUS WORLDLINGS OF THE TIME.



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THE WORLD OF MUSIC.

WEINGARTNER AND THE CLASSICS.

THE London Symphony Orchestra was conducted by Dr. Felix Weingartner on Monday, March 14, in a programme made up of Beethoven's Eighth Symphony, Schumann's B flat Symphony, and Brahms's C minor. This was a perfect programme. Although Dr. Weingartner is in many respects the ideal conductor, he excels particularly in the even-numbered symphonies of Beethoven. Other conductors, by their dramatic, highly coloured versions of the third, fifth, and seventh, can sometimes make one overlook the deficiencies of the interpretations in the balance and proportion. The even-numbered symphonies do not lend themselves so readily to dramatisation, and so they sound their best when performed by such a conductor as Weingartner, whose sense of proportion and balance is so exceptionally fine. Schumann's B flat Symphony also gains by the beauty of its detail being allowed to flow naturally. Altogether, Dr. Weingartner gave us classical performances of these works in the best sense of the word.

THE BACH CHOIR.

It was enterprising of Dr. Adrian Boult and the Bach Choir to perform the St. Matthew Passion in full at the Queen's Hall at 11 a.m. on Sunday morning (March 13) — finishing at

about 5 p.m., with one long interval of two hours. The result was satisfactory, and the Queen's Hall was sold out. The soloists were Miss Elsie Suddaby, Miss Betty Bannerman, Mr. Keith Falkner, Mr. Norman Stone, and Mr. Arthur Cranmer. They all acquitted themselves in their arduous tasks extremely well. The Bach Choir often achieved finely expressive singing, but it is not equal to the best of our choirs at present and lacks fire in the more dramatic parts. It is clear from the success of this performance that people like going to a special festival, for one would hardly have believed that a performance of Bach on a Sunday lasting from 11 in the morning until 5 in the afternoon would have filled the Queen's Hall.

CONCERTS FOR CHILDREN.

Mr. Robert Mayer's series of Concerts for Children on Saturday mornings at the Central Hall, Westminster, pursues a successful course. The concert on March 12 was in celebration of Haydn's bi-centenary. Dr. Malcolm Sargent conducted the beautiful Sinfonia Concertante, Opus 84, for orchestra, and the fine D major Symphony No. 86. Miss Dorothy Silk sang the arias, "With Verdure Clad" and "On Mighty Pens," from the "Creation." There was a special choir to sing the chorus "The Heavens are telling," and the large audience of children was most enthusiastic.—W. J. TURNER.



THE MODEL FOR THIS YEAR'S GRAND NATIONAL TROPHY: AN ELIZABETHAN STANDING SALT (1585-7), AT THE VICTORIA AND ALBERT MUSEUM.

The Grand National trophy is of new design this year, and has been copied from a celebrated Elizabethan standing salt which forms part of the national collection in the Victoria and Albert Museum. The trophy this year has been made of solid gold for the first time.

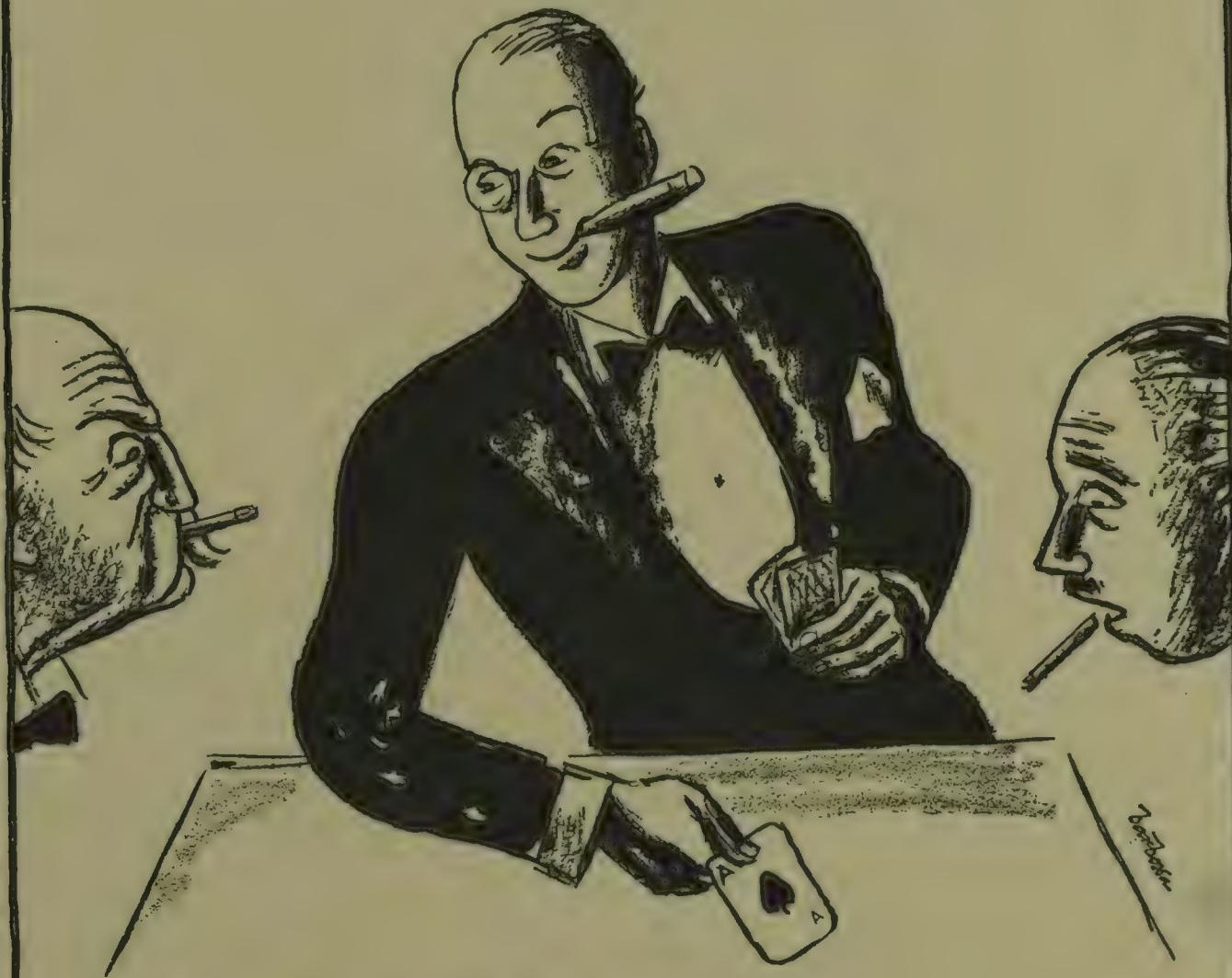
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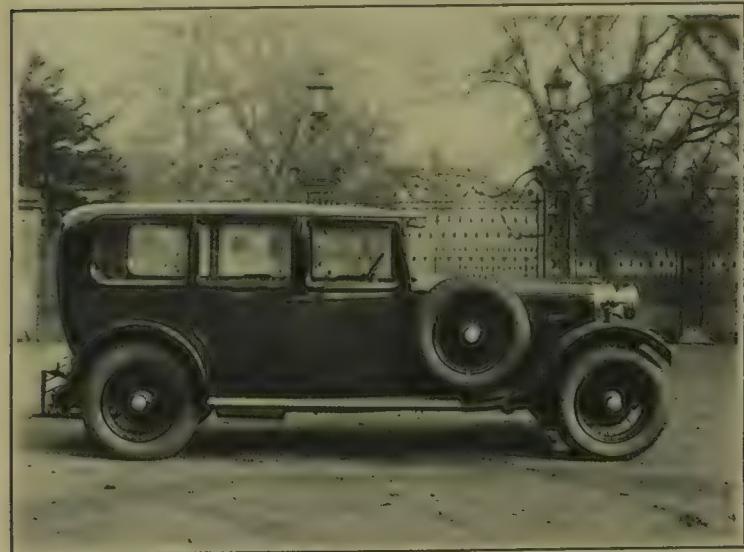
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THE CHRONICLE OF THE CAR.
BY H. THORNTON RUTTER.

THE Torquay Motor Rally organised by the Royal Automobile Club certainly justified itself in bringing southern England's pleasure resorts to the more prominent notice of the public. Better still,



SUPPLIED TO H.H. THE RANI SAHIBA OF RAMGARH: A 25-H.P. SIX-CYLINDER SUNBEAM WITH ENCLOSED LIMOUSINE BODY FINISHED IN BLACK AND GREEN.

it revealed a number of new devices fitted on the cars taking part in the 1000 miles road section, slow running on top gear, and acceleration and brakes test. Added to these important results, the coachwork competition gave visitors to Torquay and district an excellent opportunity to see the latest devices in elegance and comfort as applied to motor-carriages. From a purely motoring point of view, it was to the great credit of drivers and the cars which they piloted that 311 out of 342 starters completed the road test. More than fifty per cent. of these finishers had never taken part in any kind of competition before, and were amateurs in the true sense of the word. Also, there were no serious accidents, as one car which

crashed won a carriage prize in its class, and a broken rib was, I understand, the worst of the personal damages.

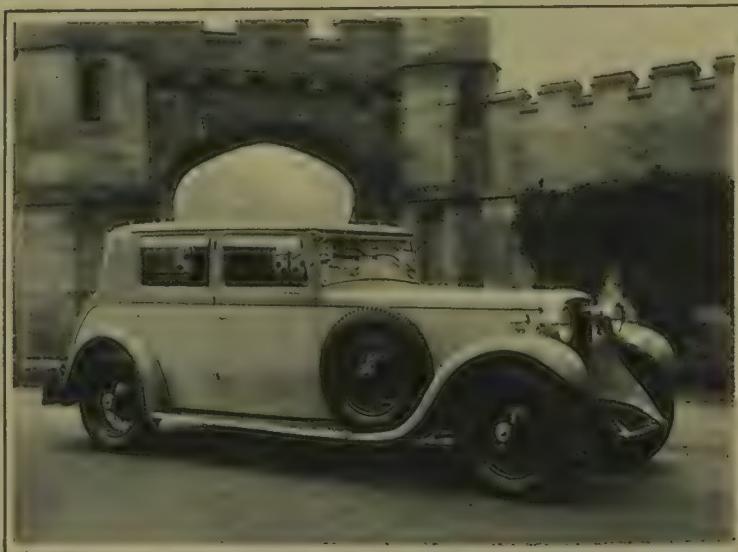
As we all prophesied, the slow-running test was the key to the prizes in the Rally's road section, and we expressed the opinion beforehand that a fluid flywheel car would win. And it did, in the hands of Lieut.-Colonel Loughborough, a very nice-looking new 15-h.p. Lanchester being the winner of the *Autocar* Trophy, the chief prize in the big car class, with a big 30-h.p. Daimler second. The latter carriage, by the way, won the *Daily Telegraph* prize for the car obtaining highest marks starting from London. Its leading particular gadget was the ventilating system, which ensured fresh air without draughts in the interior when all the windows were closed and the seats turned into couches for sleeping purposes.

Riley's New Fluid Clutch.

Some of the winning Riley cars were fitted with the new Salerni torque-converter or fluid clutch, and the Salerni free-wheel coupling at the back of the gear-box. This device gave the Riley the first prize in the "Light Car" Trophy and Leamington Cup, and the third prize in the big car class was won by a 14-h.p. Riley six-cylinder car, also fitted with this Salerni transmission. The Rally gave a public test to this novelty, and, as it undoubtedly made gear-changing easier and slower running better on top gear, no doubt we shall see it adopted on Riley cars for those who like to have it, when the 1933 car production starts. At the moment of writing,

there is a suggestion of holding another Rally in Scotland, somewhat on the lines of the Torquay event, but allowing drivers to slip their clutch in the slow-running test, to put them on an equal basis with cars fitted with the automatic slipping-clutch. My technical friends tell me that clutch linings such as Ferodo stand up to a lot of everyday clutch-slipping without harm, although the practice is not recommended by car-builders. Therefore they argue that even if such a test is given to all ordinary clutches, it may produce clutch linings to stand up to such harsh treatment by the makers' improving their product should any fail in such a test. It is an interesting point in car development whether, if this was accomplished, it would become a rival to the hydraulic or automatic slipping-clutch.

Another car which also had a special clutch-slipping device was an Invicta driven by Mr. D. Healey, which was placed fifth in the Rally, being just beaten for fourth place by Mr. H. P. Henry's



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[Continued overleaf.]



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Continued.

Armstrong-Siddeley's 3 min. 36 3-5 sec.; and both Mr. Basil Monk's Trojan, placed seventh, and Mr. J. G. Grose's Rover, which gained tenth place, also had devices of this nature fitted. Consequently, quite a number of different gadgets for slow running on top gear gave the first public demonstration of their capabilities in this Rally. This is all good for future progress and development on the way to making cars easier to handle by owners without technical knowledge. The Invicta's device, by the way, was a Clayton-Dewandre vacuum servo arrangement.

My friend Montague Tombs, of the *Autocar*, kindly gave me the particulars of how Mr. Rupert Riley drove his Riley "Nine" over the 100 yards in 3 min. 0 4-5 sec. with an ordinary clutch. This driver found during practice that, by setting the carburettor carefully and adjusting the shock-absorbers on the springs of the car, a curious floating movement could be induced between the engine driving the car and the car, acting as a flywheel, with the road springs as an elastic torque-rod. The result in practical running was to make the car travel extremely slowly in a series of short jerks, emulating a bucking horse. I witnessed the performance on the Torbay road in the trial and marvelled, but there was no clutch-slipping of any kind. It simply was the torque effect of the engine trying to swing the car over its head, and the elastic suspension just preventing this taking place by slowly moving the car forward in short jumps to counteract the turning effort of the engine; a most ingenious business, but not likely to be put into the hands of the public as a practical device.

Easter Racing at Brooklands.

their members at Brooklands, some stunts on the track, and a pleasant dinner and dance at Burford Bridge Hotel as a finish to an excellent meeting. Although the arrival and official welcome by Sir Arthur Stanley (for the Royal Automobile Club) and by Mr. Ernest M. C. Instone (President of

the Society of Motor Manufacturers and Traders) of Sir Malcolm Campbell, on his return from Daytona, induced many notable motorists to miss the J.C.C., there was quite a good attendance. So, also, was there at the R.A.C. in Pall Mall that afternoon, to hear Campbell pay tribute to the wonderful Napier engine, the superlative quality of the Dunlop tyres, and the other details of the car in standing up to such terrific strains as a speed of 254 miles an hour places upon racing machines. Easter Monday will see the first of the Brooklands Automobile Racing Club meetings for 1932. There will be nine races—three short, three long, and three "mountain" handicaps. The first race will start punctually at 1 p.m., so it is advisable to drive down early and partake of the excellent lunch now obtainable at the redecorated club pavilion in the paddock before the programme starts.

I understand that the new racing cars which will be seen here for the first time on any track include a number of the small light cars shown at Olympia that make their bow to the public as racers. These should attract many extra visitors to the public enclosure, where nowadays one can see the racing well and cheaply. Also, as Sir Malcolm Campbell will parade his champion "Blue Bird" round the course at a gentle amble of about 140 miles an hour—a comparative crawl for this machine—a further attraction is added for the holiday racing public at Brooklands on Easter Monday. Also, a Bugatti driver hopes to increase the present lap record speed for the track on that day.



A NEW TYPE OF FAST LAUNCH BUILT FOR THE ROYAL AIR FORCE: SEAPLANE TENDERS WHICH HAVE BEEN TESTED IN ALL WEATHERS IN THE ENGLISH CHANNEL.

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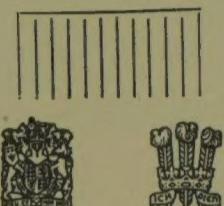
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GRAMOPHONE NOTES.

THE Haydn Bi-Centenary will be celebrated in thousands of British schools with the aid of the gramophone and special records. This was most successfully done on the occasions of the Beethoven and Schubert centenaries a few years ago, and the rapid development of the use of the gramophone in schools since then has made it possible to extend the Haydn celebrations to every corner of the country.

The music of Haydn specially lends itself to interesting treatment for school use in connection with the centenary, for one only has to remember that the composer's tune "Austria" is familiar to all, actually no fewer than a hundred and twenty hymns being sung to that air. Then there is the famous "Toy" Symphony, in which the representation of toy instruments will readily fascinate the childish mind.

These and other Haydn works, therefore, form the basis of an attractive lecture just issued by the Columbia Company's Educational Department, for use with gramophone records as illustrations. The list of records of Haydn music available includes two symphonies, four string quartets, and four vocal excerpts, but in order that the lecture may be brought within the reach of the largest number of schools, the illustrations are limited to some five or six inexpensive records. This lecture has been supplied to educational authorities and some ten thousand or more schools

throughout the British Isles, and is welcomed as offering a topical opportunity for extending the interest in better-class music.

Franz Joseph Haydn, credited with having written nearly a thousand compositions, was one of the greatest

31 concertos, 68 trios, numerous masses and songs and many oratorios, of which the "Creation" is the best known. He was born in the night of March 31—April 1, 1732.

In connection with the bi-centenary, as an extension of the list already issued, the Columbia Company announces two important new records. One is the great choral number "The Heavens are Telling" (from "The Creation"), which speaks of the glorification of God. It is sung by the National Chorus. Coupled with this is the famous English hymn, "Glorious Things of Thee are Spoken," set to the tune of the "Emperor's Hymn"—one of the finest tributes ever paid a king in music. (It was also included in Haydn's "Emperor" Quartet.) The glorious singing of chorus and soloists, under Stanford Robinson, combined with the tremendous concert-hall recording, make this an outstanding choral record (DX333).

"With Verdure Clad," the other lovely air from "The Creation," which Dora Labbette sings on a second record (DX334), is one of Haydn's most inspired compositions. In the original it is set to be rendered by the Archangel Gabriel, and expatiates joyously upon the creation of grass, herbs, and fruit. Miss Labbette's exquisite rendering is in perfect keeping with the great air. Copies of the lecture and of the leaflet descriptive of the Haydn records can be obtained free by our readers from the Educational Department of the Columbia Company, Clerkenwell Road, London, E.C.1.



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composers that ever lived. Although self-taught, he raised orchestral and chamber music to such a supreme position that he has justly been called "the Father of Instrumental Music." Of his works, we know that he wrote at least 104 symphonies, 83 quartets,

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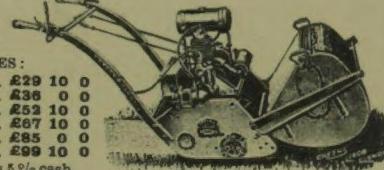
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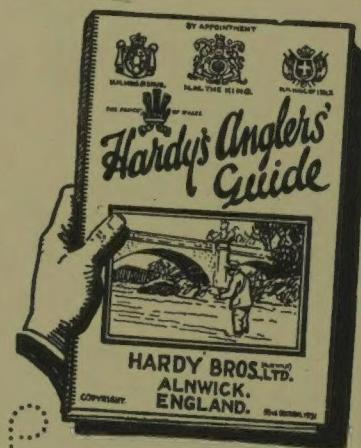
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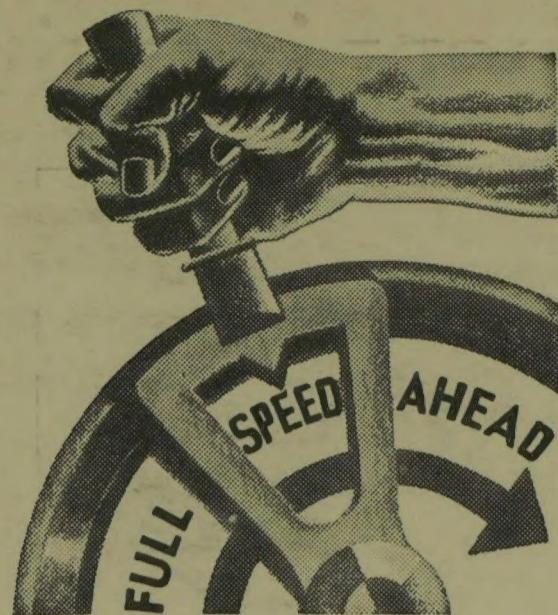
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